

THE ART AMATEUR

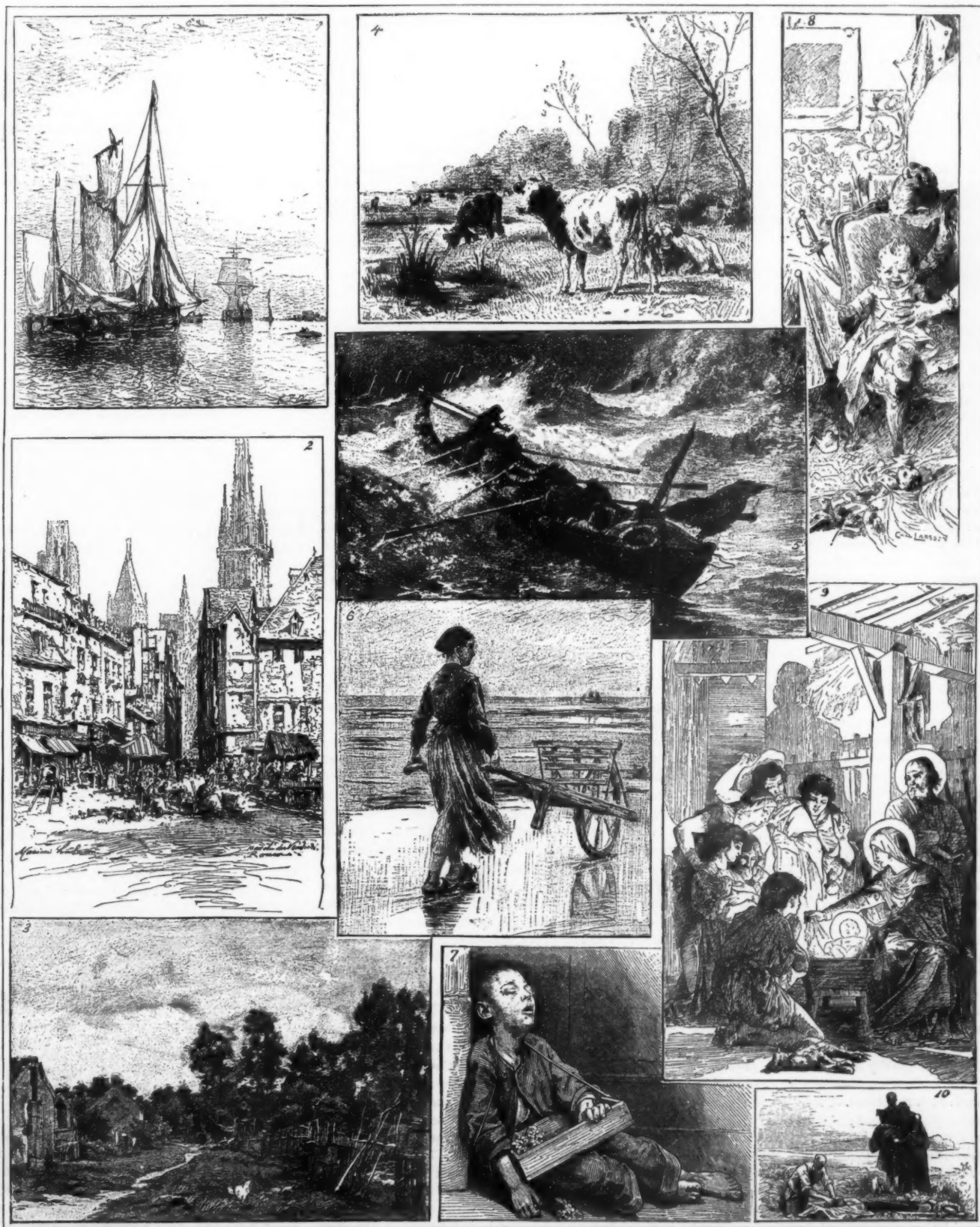
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

MONTHLY JOURNAL

VOL. 13.—No. 2.

NEW YORK, JULY, 1885.

Price 35 Cents.
With 8-page Supplement.



PICTURES IN THE PARIS SALON OF 1885.

1. "A MISTY MORNING OFF SHORE." BY F. J. CLAYS. 2. "THE FRIDAY MARKET AT ROUEN." BY M. LALANNE. 3. "LA BRÉVIERE, IN THE FOREST OF COMPIÈGNE." BY E. L. BOUDIER. 4. "MORNING IN THE FIELDS OF MONTTHIÈRES." BY MME. M. DIETERLE. 5. "SAVED!" BY A. P. E. MORLON. 6. "THE FISHERMAN'S DAUGHTER." BY A. HAGBORG. 7. "A MARTYR." BY F. FEKL. 8. "PORTRAIT OF A LITTLE GIRL." BY C. LARSSON. 9. "ADORATION OF THE SHEPHERDS." BY W. A. BOUGUEREAU. 10. "IN LORRAINE." BY A. BETTANIER.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.

HERE is much objection to the supercilious bearing of the magnates of the Royal Academy, in the face of the well-grounded complaint, that although a government institution it no longer exercises a guiding influence over the development of true art in England. It is charged that the Academy has neglected to carry out reforms unanimously recommended by the Royal Commission of 1863, in the report of which commission serious defects were stated and considerable changes proposed, amounting to a complete alteration in the character and constitution of that institution; and that the Academy occupies premises valued at £50,000 a year as a location at the public expense, and is in possession, as trustees of the public, of grants, aids, and emoluments to a large amount, of which no statement is supplied for public information. Complaint, moreover, is made that, whereas admission is free to the National Gallery and to the South Kensington Museum (except on students' days), to the British Museum, to the Royal Society, and to the other public and royal institutions, the Royal Academy charges the public for admission to buildings supplied at great expense by the British taxpayer. Sir Robert Peel has given notice that he will move in the House of Commons that, inasmuch as Parliament has dealt with the endowments and privileges, general and particular, of the universities of Oxford and Cambridge; and as an inquiry has been instituted by Parliament into the private funds, the gains, the privileges, and the emoluments of the City Livery Companies, Parliament ought not to forego responsibility in the interests of the public and of true art for the management of an institution such as the Royal Academy. I wish Sir Robert success.

THE London institution, however, seems even more hopelessly controlled by a clique than is our own Metropolitan Museum of Art, and with even less excuse; for although the latter is partly dependent upon the taxpayers for support, it owes much to the generous contributions of the trustees, whereas the Royal Academy, at least in theory, is an imperial institution, as its name implies, to which the Academicians contribute nothing but their pictures and their illiberal judgment, which keep more competent men from rivalling them on the walls of the galleries.

THE well-informed Paris correspondent of The Sun says that "critics and specialists, and, above all, the writers of the reports of the recent Parliamentary inquiry into the state of Parisian art industries, have been endeavoring of late to start a reaction in favor of modern work, and to divert fashion from its disastrous passion for old objects, old furniture, old bibelots. The Parliamentary commissioners attribute the present crisis in Parisian art industries almost entirely to this fashion." M. Soyer, whose enamels are well known in this country, told the commissioners interesting stories about falsifications in his special department of art manufacture; how he is constantly receiving orders for reproductions of old enamels, or for new designs in old styles; and how, although in making them he frankly signs them T. S., they are sent to Amsterdam and Frankfurt, and, after the regulation treatment, come back to the Hôtel Drouot as genuine and dirty old enamels. "One Amsterdam collector," said M. Soyer, "has spent some \$400,000 on enamels. Last year he paid \$600 for a plate by Pierre Raymond, and asked an antiquary to complete his collection, because he had already eleven. It was I who had sold this plate originally for \$30, and I proved to this collector the truth of my statement by showing him my signature T. S. in one corner."

It may be remarked that Robillard, of Paris, imitates even better than Soyer the old enamels of Raymond and Pénicaut. Like Soyer, he sells them for what they are, but they sometimes turn up with a false patina, and are sold for old Limoges. The small clocks, with enamelled faces, imported by our jewellers will sometimes be found signed with the name of some celebrated enameller of a past age, like Coteau. They are all modern. Old enamels too much damaged to be worth much money are habitually "fixed up" with water-colors and gum arabic. This process is what is called "l'email à froid."

It is difficult to "restore" an enamel otherwise, but not impossible, as some seem to think. By the use of an electrical battery, heating a few platinum points to white heat, and some powdered colored glass, the work can be done so as to be equal in durability to any. But though the gum arabic enamels can be detected by simply plunging them in water, or, better, in alcohol, the process is so much easier than the galvanic that it is generally used for restorations, whether meant to defraud a buyer or not. But the work has this defect in addition to its solubility, that it becomes yellower with time, and the colors that once matched become in a few years discordant. The crass or dirty appearance of old enamels is given to modern ones generally by the use of gum arabic, but, again, there is a much more deceptive method.

As in the same article in The Sun from which I have quoted above, the correspondent incidentally remarks that "Baron Alphonse de Rothschild knows nothing about art" and that "he has quantities of false pictures and spurious objects in his collections," it may be interesting to recall the fact that at least twice within a few years he has been swindled in the purchase of "old enamels," although in one case the counterfeiting was so remarkably well done that it was no wonder that he was deceived. In the opinion of experts, the objects must have been covered with enamel paints or powdered, fusible glass mixed with turpentine, and then put through the furnace. This manner of aging can hardly be detected unless by a practical enameller. It was, most likely, in the same way that not only the Baron, but also the English merchant of bric-à-brac from whom he bought were taken in by the Viennese enameller, Werninger, to the extent of not less than a million in the matter of an altar, which had been copied by Werninger while he was restoring the original. Baron de Rothschild got his money back, but the Englishman did not get his. Werninger had made it over to his wife, and got off with five years in prison.

IN reading M. Soyer's plaint that the public are deceived by having his modern enamels "fixed up" and palmed off upon them as old ones, I am reminded of a little fact concerning a deception to which he is himself a victim. At least, I presume that he cannot be aware that enamels from his factory and made by his best artists, although not signed with the deceptive "cachet" T. S.—for M. Soyer does not execute the work himself—are imported into this country, and, being sold at lower prices than he charges, have a good sale.

M. CLARETIE records a pathetic little tragedy he witnessed one day at the Hôtel Drouot. It was that of two good little Chinamen, venders of bric-à-brac, who were being sold out to pay their rent, or perhaps their board-bills. Bronzes, porcelains, boxes of lacquer were given away, not sold. The two owners sat behind the auctioneer, sad, but resigned. At last some object seemed to create a little excitement among the few buyers. The two Chinese stood up automatically to see what it was that these Frenchmen found worth disputing for among all their treasures. They were not surprised. It was a statuette of Lao-tseu which had cost them more than they were likely to get for their entire collection. But perhaps they might hope that it, at least, would be appreciated at its proper value. Alas, they had hardly had time to recognize their statuette when it was knocked down for a trifle. The two poor Orientals could not restrain their tears, and for the rest of the sale remained motionless and as if struck dead with despair in their seats.

PARISIAN actresses seem more fortunate in their sales than other professionals. They sell out at least once during their life-time, and thus they secure a pleasure which must be equal to that of attending one's own funeral. Then the public always expects to see a fine show of diamonds, laces, and articles of personal adornment at an actress's sale. These things are the cheese in the mouse-trap, and easily carry off a lot of generally bad pictures and bric-à-brac. They know, too, at least some of them, how to produce a taking mise-en-scène. At the first sale of Sarah Bernhardt's effects, the catalogue was ornamented with head and tail-pieces in the eighteenth century style and printed at l'Imprimerie de l'Art. All the feuilletonists, critics and paragraphists were engaged to puff the affair and to praise Sarah's undoubtedly honorable motive in making it. Those who were not on friendly terms with the lady, in showing their malice helped her as much as if they had

been. Her diadem of diamonds, emeralds and rubies, in the form of a crown of flowers; her necklaces of brilliants and of pearls, black, gray and white; her bracelets of nine rows of pearls, brilliants, sapphires and rose diamonds; her sixteenth-century crown of silver gilt, enriched with precious stones and enamels, and her silverware brought a total of 178,209 francs. It is true there was no trash at this sale.

SUCH was not the case at the auction of the effects of Marie Heilbron, Comtesse de la Panouse. Her little Renaissance house in the Rue Monceau held a good many things that were worth very little. The Beauvais tapestries, pieced out with borders of blue velvet, could not have looked good for much when taken down from the walls. Old copper chandeliers from Holland, mirrors draped with blue plush, may have appeared handsome enough when the saloon was lighted and filled with agreeable people. These same friends of the cantatrice must have found them pitiful-looking the days of the sale. Still, there were some fine old embroideries, a violin of Antoine Stradivarius, and the inevitable diamonds. These carried off a lot of old English silver, fans, shoe-buckles of strass, yataghans, kandjars, and a Japanese umbrella. The house was, in fact, stuffed with second-rate oddities, like so many houses in New York—Japanese plates and Delft faience; Chippendale cupboards and armoires of Henri II.; modern French fauteuils in pink satin, and iron-wood furniture from Tonquin. The bed-chamber of the countess, we are informed, was all in red—peony red, cardinal red, geranium red, Indian red, blood red, and red of the Legion of Honor; crimson plush on the walls; red velvet on the ceiling. The dressing-room was hung with views of Moscow and St. Petersburg. The grand salon was in Genoa velvet, with gigantic flowers in red, blue and yellow; the dining-room in Spanish leather, equally "sumptuous" and equally inartistic. No doubt all this stuff did not bring in what it had cost, but the sale resulted so well that the countess was not obliged to return to the stage.

ONE day an American—it is always an American—entered Verboeckhoven's studio. He saw a picture which pleased him, and bought it at the artist's price, 1200 francs. He could not take it away with him immediately, and, when he came for it, some time after, the painter had another, just like it, nearly finished. He was putting in an extra lambkin, when the American returned. A happy thought struck the latter: he would take the second picture too, it would form a pendant to the other. But Verboeckhoven wanted 1300 francs for it. His customer hesitated. "Well, well!" said he, "the same price then;" and, dipping a rag in turpentine, he wiped out the lamb! The dealers, it is said, were in the habit of sending Verboeckhoven orders couched in terms like the following: "Wanted, by Monday, three pictures of the usual description—cow with two sheep." He was never known to fail.

A LONDON pawnbroker lately wrote to The Chronicle cautioning those in his trade against a dangerous amalgam. A watch chain of this metal was bought by him for old gold. He "applied the usual tests, and actually cut a link in half, dropping the parts into pure nitric acid for at least a dozen seconds," and discovered nothing wrong. Later, missing a ring from the counter, and being suspicious, he consulted a refiner, who, it appeared, had been duped in the same way.

"As a warning to others," he writes, "I would advise, if any doubt exists as to the nature of the metal they are examining, to well rub it on the black stone, cover the marks with aqua regia, and although the metal will not appear at once to be affected, they will perceive it take a very metallic appearance, and presently to gradually disappear. Thus showing, no doubt, platinum to be the chief adjunct in this mysterious compound, copper and other colorable metals being added to reduce principally its cost, and thus making it soluble, and being soluble makes it open to detection."

SINCE the publication of the above a more serious deception has been brought to light in the case of a material known to the English jewelry trade as "mystery gold." A Mr. Woodland writes to The Jeweller and Metalworker that out of ten sovereigns he tested he found two which were made of "mystery gold" and only plated with the genuine metal. On another occasion, a sovereign submitted to him proved to be spurious, and he took it to the bank, where it was found of the standard weight, and the manager assured him that he would have passed it had it been presented in payment. He

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showed the manager the test he had applied, and satisfied him that the coin was counterfeit. At least, so he says. He does not disclose the secret of detecting the fraud, which is disappointing, for it must be a dangerous counterfeit, indeed, that can be "submitted to the action of nitric acid for nearly three hours without being affected," which Mr. Woodland declares is true in the case of a chain of "mystery gold" put into his hands for analysis. One may be sure that the deception is not confined to England. Not only buyers of gold jewelry, but our Mint authorities should look into this matter.

MONTEZUMA.

ALPHONSE DE NEUVILLE.

THE distinguished French artist Alphonse Marie Adolphe de Neuville, who died last May after a long and painful illness, was born at Saint Omer (Pas de Calais) in 1836. He left school with brilliant honors at the age of fourteen and, in spite of his parents, who wished to make a lawyer of him, he entered the naval school of Lorient where his natural talent for drawing was developed by the excellent Professor Duhousset. After passing a year at the naval school he was sent by his parents to Paris. Duhousset had told him that he must be a painter, and De Neuville went to see Hippolyte Bellangé to whom he submitted some of his sketches. Bellangé said to him: "You want to be a painter and you come to ask my advice? Here it is: out of a hundred painters who spend their lives before an easel, there are scarcely ten who do not die of starvation, and out of those ten there is not one happy. Believe me, my dear boy, return to your province and give up the idea." Young De Neuville, by no means discouraged, went then and knocked at the door of the painter Yvon and showed him his sketches: "Ah! ah!" replied Yvon majestically. "You want to be a military painter, you'll never succeed." De Neuville next went to Picot who was then very celebrated. Picot admitted him to his studio but set him to drawing in charcoal, which was a polite manner of telling him that he thought nothing of his talent. The young painter comprehended the lesson at the end of fortnight, left Picot's studio and painted, with his own lights, "The Fifth Battalion of Chasseurs at the Gervais Battery (Attack of Malakoff)" which obtained a third class medal at the Salon of 1859. Delacroix remarked the picture, made the acquaintance of the artist, and gave him useful advice. "Remember," said Delacroix, "that the drawing of movement is far more important than the drawing of form," a counsel which De Neuville never forgot.

In 1861 De Neuville obtained a second class medal at the Salon with his "Chasseurs at the Mamelon Vert." His fortune was made; the publishers came to him for illustrations, and, during the next three years he produced numerous fine woodcuts for the "Tour du Monde," Guizot's "History of France Narrated to My Grandchildren," and numerous other publications. In the Salon of 1865 he exhibited an "Outpost"; in 1867 "The Battle of San Lorenzo" and at succeeding Salons, before and after the war, "The Death of General Espinasse," "Troops Passing a River," "Bivouac Before le Bourget," "Les Dernières Cartouches," "Battle on a Railway," "Villersexel," and "An Intrenchment Before Paris"—mostly scenes in that terrible Franco-Prussian War in which he had served as an officer and which he depicted with the precision of a soldier. In former years De Neuville varied his military work with pictures of sea-coast and fishermen and women, but of late years he confined himself entirely to military subjects, and to the souvenirs of the disastrous war of 1870-71. His panorama of the Battle of Champigny executed in company with Detaille is a monument of his patriotism, and all his work both in oil and in water-color, whether exhibited at the Salon or at the exposition of the Société d'Aquarellistes, appealed as strongly to the patriotic as to the artistic sentiment of the public. Indeed, as an artist, De Neuville was never the equal of Detaille, although their names were so often coupled together. The man himself was the image of his painting; always elegantly dressed in the style of a young man of half his years, his black mustache carefully curled, a dark and self-conscious look, a certain eccentricity of hat and of bearing calculated to attract attention, a brief and studied way of talking—such was Alphonse de Neuville. His painting was a kind of very successful woodcut in colors, an illustration full of dash and spirit. In drawing and correctness and truth he never approached Detaille and, while the latter might be called the Mérimée of mili-

tary painting, De Neuville was the Alexandre Dumas, seeking always the movement and noise of the battle and accenting the dramatic and even the melodramatic side.

Nevertheless, De Neuville was a conscientious worker, passing his summers in studying the landscape of the fields of battle which he intended to paint, and in winter working with his models in his studio in the Rue Legendre. This studio was a curious scene. Instead of carpets and precious furniture and objects of art, De Neuville surrounded himself with broken cannon-wheels, bloody mattresses, muddy straw, battle-stained uniforms, casques all battered with bullets, guns and rifles of all kinds, broken swords, and other accessories of real, earnest warfare. The very walls of the studio are full of bullet-marks, the painter having fired at the plaster himself in order to get faithful models for the details of his pictures even in this minute particular.

Of all De Neuville's pictures the most famous, and the most popularized by engravings of all kinds, is "Les Dernières Cartouches." Upon the first of September, 1870, a handful of French soldiers of all arms posted in a house in the suburbs of Sedan are defending themselves desperately against the Prussians. A shell has burst in the house and scattered debris and corpses all around. The bullets have broken the windows, shattered the cupboards, bespattered the walls. Broken chairs and arms are strewn on the floor. A dead soldier is being carried into an alcove, and the survivors are dividing among themselves the contents of his cartridge case. Two or three soldiers protected by mattresses are firing out of the window. One officer is firing a musket like a common soldier; another, wounded, drags himself to the window as if to continue the struggle. Death is on all sides in this room dim with the smoke of battle. A soldier leaning against a cupboard raises with pain his broken wrist; another, wounded in the shoulder, props himself up against a door through which we see in an adjoining room more heroic fighters. There is a veritable fever and fury of carnage in this scene full of the anger and desperation of defeat. But one of the best features of the picture is the figure of the little chasseur who, having used up all his ammunition, is sitting on the edge of a bed where lies a dead comrade. His hands in his pockets, calm, impassible, useless, because he has no arms, the little chasseur is waiting for the enemy and for death to come. He has done his duty; he is furious, but immovable and resolute. Nothing in the picture gives it a stronger note of truth than this little chasseur with his képi slipping over his frowning brow.

THE PARIS SALON.

THE Salon of 1885 is not, to employ a French expression, the Salon of the "Barque du Dante"; it has not revealed any new Delacroix or produced any picture destined to mark an epoch in French art. On the other hand it is full of interesting work, and renders an excellent account of the healthy state of art in France.

In the Salon carré, the large room at the head of the staircase, the first picture which demands attention is M. Roll's imposing "Labor—the Works at Suresnes." M. Roll, who is one of the shining lights of the young realistic school, shows us the works at Suresnes in all the feverish activity of toil. The rough ground is covered with carts, horses, blocks of stone, men wheeling barrows, others sawing stone, others hoisting timber, others driving poles, others manipulating the travelling derrick whose elevated rails cross the middle of the immense canvas. There is no studied composition, no artificial concentration of effect; the subject is scattered all over the canvas, and varies in intensity of interest only by the fact that the perspective and the distance necessarily render the foreground more vivid than the middle distance or the background. In the movements and gestures of the men there is no exaggeration, they are really toiling and moiling; they are painted in the blue-gray tonality of reality, and by the very sincerity of the whole scene, and the firm and serious rendering of all these men engaged in common occupations, the whole picture becomes imposing. In the same room is an exquisite portrait of a young lady, by Paul Dubois, who is as great a portrait painter as he is a sculptor. Nothing could be more distinguished and more delicately yet firmly and solidly painted than this young lady with her brown hat, her brown velvet corsage with a bunch of violets in the buttonhole, and a simple ruche of lace round the neck. The painter's brush has caressed the flesh with the greatest fineness of touch but without feeble minute-

ness. M. Dubois's portrait is decidedly the finest in the present Salon, and its calm and serious elegance contrasts strikingly with the theatrical virtuosity of Carolus Duran's portrait of Miss Robins, or of the same artist's vulgar portrait of Mme. Pelouze under a red velvet dais with the image of her château of Chenonceau in the distance. M. Cabanel also has a beautiful portrait of a Californian lady who is the owner of the same maker's somewhat conventional picture of "Jephtha's Daughter" hung hard by. M. Bonnat's portrait of a severe old lady, with curls and a fine new black satin dress, is one of his best and most vivid pieces of work.

The necessities of an official order have obliged M. Bonnat to cope with a subject which is the reverse of living or modern, namely, the "Decapitation of Saint Denis." M. Bonnat's picture is a huge panel destined to form part of the decoration of the Pantheon. Certainly, it is a grand work, simple in composition, powerful in drawing, and vigorously painted by a modern master who worships the great Italians. On the other hand it is not tragic, and it has not the charm of the work of the faithful primitives. M. Bonnat is an amiable Parisian who never believed in the legend of Saint Denis, and who probably never thought about it until he received the order to paint it for the Pantheon. All that we can admire in this work over which the artist has taken immense pains, is his technical skill, and that we cannot admire too highly. M. Bouguereau also exhibits two large religious subjects destined to decorate the church of Saint Vincent De Paul, to wit, the "Adoration of the Magi," and the "Adoration of the Shepherds." The painting is Academic, correct and insipid—a sort of enlargement of an illuminated image in a missal, without expression or interest. M. Bouguereau exhibits, too, a "Byblis Changed into a Spring," an old subject to which he has imparted no other novelty than perfect drawing.

Near by is an immense and sensational picture by Benjamin Constant whose work is highly esteemed by certain American picture-dealers. "The Cherif's Vengeance" represents a richly decorated harem, with a beautifully painted marble floor. Along the whole length of the picture runs a divan covered with rich stuffs embroidered with gold and silver, and surmounted by wall hangings of green velvet adorned with splendid embroidery, forming a Moorish trefoil arch pattern. From behind a curtain on the left, a golden ray of sunset strikes obliquely down the picture and flashes across the floor, which is strewn with the corpses of strangled and poniarded women, lying huddled in disorder among the tumbled cushions. In the centre of the floor is a patch of blood which trickles into the fountain-basin and tinges the water red. To the left are two black slaves, squatting cross-legged, and on the divan sits a warrior, with his cimeter across his knees. The picture is theatrical, striking, and clever, but you do not desire to look at it twice, and all the cleverness and device of the artist do not conceal the want of sincerity and the unreality of his painting. I should apply precisely the same criticism to M. Clairin's colossal picture representing the Moors in Spain, after a victory. This picture means simply nothing; it is a conglomeration of costumes and people in theatrical postures against a rich background of architecture; it is an advertising picture meant to amaze the bourgeois. M. Rochegrosse, who astonished us with his début three years ago, when he exhibited "Vitellius Dragged through the Streets of Rome," and the following year, "Asterix Flung over the Ramparts," continues to revel in carnage and violence. His picture in the present Salon represents a scene of the Jacquerie (see Michelet's History of France). A mob of infuriated peasants, armed with pikes and scythes and staves, are seen invading a château, and just rushing forward to murder the châtelaine and her children. The mob crowding through the windows is remarkably rendered, and the whole scene is depicted with a dramatic power really wonderful in a young man of twenty-two. M. Bérard's triple panel, "Henri III. at Venice," is a remarkably clever piece of work in the conventional style, but finely composed, and painted with a minuteness of detail of great interest.

Coming now to the examination of pictures of reasonable size and of more general interest, we find Jules Breton represented by "Le Dernier Rayon," which is falling upon an old couple seated at their cottage door, while a child runs forward to meet a young couple returning from harvesting. The artist, who is also a poet, explains the subject of his picture in a pleasing sonnet, and both sonnet and picture are full of urban sentimentality. M. Breton's other picture, "Le Chant de l'Alouette," represents a very plain peasant girl standing,

sickle in hand, in the middle of a field and listening to a lark singing. In the background is the village, and behind it the setting sun. The landscape in this picture is exquisite; it is as fine as anything which this most poetical painter has ever produced. M. Gérôme's "Piscine at Brousse" is a pretext for painting some nude figures of a most disagreeable and hard color. M. Boulanger's "Mother of the Gracchi" almost reconciles us to the retrograde doctrines of the Institute, so admirably has he rendered a mother's pride in her children. Hector Leroux has a beautiful little picture of "Jephtha's Daughter Lamenting," in an exquisitely delicate landscape. Aimé Morot has painted with the most brilliant technical qualities the disgusting subject of a disembowelled horse tossed on the horns of a victorious bull in an arena streaming with blood. M. Puvis de Chavannes, the greatest of modern decorative painters, sends a mere carte de visite, a small replica of his grand panel of "Autumn," now at Lyons. M. Bramtot has painted, with Academic sobriety, a singularly poetical and charming conception of the old subject of the "Departure of Toby"—one of the best pictures in the Salon. Isaac Israels, the young son of Josef Israels, exhibits a very strong picture, the "Departure for India of Dutch Colonial Troops," a work full of talent and promise; François Flameng, a very bad Marie Antoinette in the cart, and a beautiful little picture, "Joueurs de Boules," which has in it many of Meissonier's good qualities; M. Henner, a "Madeleine" most marvellous in color and painting, and a "Fabiola" whose white face is contrasted with a scarlet hood; M. Harpignies, a magnificent landscape; M. Renouf, a very mediocre "Man at the Wheel" which, taken after the failure of his picture last year, does not augur well for this artist, one of whose pictures has recently brought such a ridiculously high price in America; Vollon, a pitcher and a brass caldron, as usual. But enough of mere enumeration of well-known names! Let us rather ask if there are any new men worthy of attention. There are several, notably a German artist, Richard Friese, whose "Brigands of the Desert"—a lion and a lioness, crouching on a rock, and watching a distant caravan encamped on the plain—is one of the finest animal pictures that has been seen at the Salon for years. A Saxon pupil of Munkacsy, F. C. Uhde, has great success with a charming mixture of realism and religion—an antique Christ receiving a troop of modern little children in a modern country farm-house kitchen. André Brouillet's "Jewish Wedding" seems to reveal an Orientalist who handles brilliant color audaciously and yet delicately. Auguste Pointelin and M. Nozal exhibit masterly landscapes both in oil and pastel. Auguste Duret has two landscapes, with figures and farm-yard fowls, displaying fine qualities of open-air realism and fresh color. M. Petitjean seems to be a rising marine painter. A German, Adolf de Meckel, exhibits a splendid evening landscape with the Dead Sea in the distance; and a Saxon, Max Stemel, a pupil of Munkacsy, two souvenirs of Holland, domestic interiors and figures, painted with great delicacy of touch and color, and full of careful observation.

The American work this year is more prominent than ever. W. T. Dannat's portrait of a little blonde girl is one of the portraits of the Salon; Alexander Harrison's "Wave," so remarkable as a study of values in water and atmosphere, and so poetical as a mere presentation of the sea, has a place of honor on the line in the middle of one of the great rooms. Mr. Knight's "Babillardes," Mr. Pearce's "Heart Burnings," Mr. Mosler's "Coming Storm," "Miss Gardner's "Farm-Yard Corner," Mr. Stewart's "Hunt Ball," Mr. Sargent's two portraits, Mr. Davis's "Evening Calm," Mr. Simmons's "Low Tide," Mr. Weeks's "Souvenir of the Ganges," Mr. Hale's "Winter in America," Mr. De Meza's "Portrait," Mr. Gay's "Spinning," Mr. Bridgman's "Summer on the Bosphorus," Mr. Healey's "Portrait," Mr. Platt's "Etcher's Studio," are all on the line. This year no less than seventy-seven American painters exhibit, and out of all their productions not more than half a dozen are so thoroughly poor that one is induced to wonder how the jury could have admitted them at all.

J. L. Stewart's "Hunt Ball" is decidedly clever. The twenty or thirty elegantly dressed ladies and gentlemen who figure in the elegantly decorated ball-room all appear to be posing a little for their portraits, and they are so closely packed that dancing would seem to be impossible. But, in spite of this, the picture is full of talent, and the fact that the Duc de Morny and several other "swells" figure in it, has made it the fashionable picture of the exhibition. Mr. Sargent is growing more

and more eccentric and his painting more and more unpleasing. His portrait of Mme. V. represents a very thin, bony and hatchet-faced lady, standing bolt upright and looking very irritable. She wears an elephant-gray dress, the folds of which look as stiff as if they were made of tin; in her right hand she holds a magnolia; behind her is a background of dark-brown woodwork. The portrait is as hard and unsympathetic as it can be. Mr. Sargent's other picture presents portraits of three American girls sitting in a sombre room in which their highly lighted forms cast no shadow. One girl has on a white dress; the second a red and white dress; the third a red dress of a different shade. They are seated on chairs, the woodwork and cushions of which are alternately red and black and black and red. In the middle distance is a table with a cream-jug and a teacup. In the background is an indication of wainscoting. The composition is wooden and uninteresting, and the painting is frankly poor; the hands above all are mere daubs. It is extraordinary and inexplicable that a man of Mr. Sargent's undoubted talent should produce such inferior work. C. H. Davis's "Evening Calm" is simply one of the best landscapes in the Salon. The sun has sunk below the horizon leaving the cloudless sky suffused with golden light which is reflected on the surface of the reedy water in the foreground of the picture. Beyond is a vast expanse of meadow-land, broken by a row of picturesque trees in the middle distance, and traversed by the silvery line of a brook. In the background the mist is beginning to rise in a thin blue cloud hovering close to the ground. It is, indeed, a picture of evening calm, observed by a poet and rendered by a painter sensible to all the delicacies of values and tones. Mr. Simmons's "Low Tide" represents a weather-beaten old fisherman and his two young daughters loitering among the rocks and seaweed at low tide. In the background is an indication of a town and landscape. This picture has excellent technical qualities. But what does it mean? What are those three human beings doing? Where is the interest of the picture? E. L. Weeks has made a very striking and brilliant picture out of an episode on the Ganges at Benares. Two fakirs are crossing the river in a boat: one of them is dying, and his companion is anxious to reach the shore so that his friend may expire upon holy ground. On the opposite bank, filling up the whole canvas, we see the terraces and loggias and brilliant pagodas of the temple of Benares. The scene represented is immense and full of incident, but the picture does not on that account exceed reasonable proportions. It is a remarkable presentation of the Oriental world with its dazzling luminousness and brilliant color. Wilson de Meza, who is, I believe, a new-comer at the Salon, has painted a portrait of the Countess Orsetti, with a distinction and elegance, and with a mastery of technical handling, which ought to make Mr. Sargent look to his laurels. Mr. Platt is also a painter who understands color and values. His work is very strong. Mr. Hale's little picture has likewise many remarkable qualities.

Miss Winnaretta Singer's green cliff side with the sea beyond is sincerely studied, and the landscape especially is a good piece of painting. J. T. Coolidge's picture of an old woman counting her beads in a country church is the careful work of a young artist whose progress this year is marked. The cattle painters, Ogden Wood, Desvareux-Larpenteur and Howe are all three preparing to take up the mantle of Van Marcke and Otto de Thoren. Miss Lotz and Miss Strong exhibit clever pictures of dogs. Mr. Hoeber has a good picture of fisher folk on the beach. C. S. Reinhart has a clever picture of delicate sentiment—an old Puritan gentleman reading the Bible to his children. M. Boit deserves high praise for his panoramic view of Tunbridge Wells, admirably true in color and atmosphere, and novel in conception as a landscape. Ralph Curtis has two Venetian pictures, "Saint Mark's" and "In a Gondola," which promise a strong artist. "In a Gondola," especially, is new in conception and full of curious and ingenious research in effects of light. Mr. Vail's picture of the port of Dieppe is decidedly good and full of clever observation. Finally, I notice as a curiosity an immense long picture by Carl Gutherz, representing some two score reaping-machines working on a wheat farm in Dakota. The picture, I am afraid, has not had the success which the artist anticipated. Doubtless I have failed to notice many meritorious American pictures, but I am sure their authors will pardon me, for they know by experience how difficult it is to pick out modest and unobtrusive works in the confusion of the Salon, especially if fortune has placed those works nearer to the judgment of heaven than to that of the pedestrian critic.

The sculpture this year is not very rich in novelties, many of the pieces now in bronze or marble having already been exhibited in plaster at previous Salons. The most important compositions are M. Dalou's "Triumph of Silenus," and M. Croisy's basement of a monument to be erected at Le Mans to the memory of General Chanzy, and of the army of the Loire. Around an enormous pedestal, which is destined to be crowned by a statue of Chanzy, the author has grouped combatants of different arms and of all the corps of the valiant army of 1870-71. Officers and soldiers, marines, franc-tireurs and mobiles, all appear to be desperately defending some last position where the French flag still floats. There is remarkable life in all the attitudes, and energy and expression in the movements, and in this vigorous mêlée of men, cannons and horses, fighting under the flag and amid the whistling of bullets, there is a veritable breath of heroism concentrated in one supreme and glorious effort. Here is a modern and realistic subject treated strongly and with sufficient simplification of the complicated accessories of modern warfare. M. Dalou's "Triumph of Silenus" carries us back to the antique, only in this vast composition the sculptor has grouped more figures, more incident and more vivacity than the ancients admitted. His group, therefore, has not the calm breadth of the great Greek work. Silenus, mounted on an ass, pursues his drunken and joyous progress, accompanied by a band of nymphs, children, and gay comrades, who with difficulty hold him in his saddle, for they are all as unsteady as their master. What strikes us in M. Dalou's group is the wonderful movement, and lifelike, irreverent, and irrepressible gaiety of all the figures. Really, the amount of talent in it is extraordinary, and, after the corrections and simplifications which the sculptor will doubtless make before having his work executed in bronze or marble, the "Triumph of Silenus" will take its place high up among the great works of modern sculpture. M. Dalou's "Blanqui on his Death-bed," is also, from all points of view, an admirable work. The old revolutionary is lying dead on a narrow mattress with simply a sheet thrown over his emaciated form; the head, leaning over toward the right, is superb in sentiment and expression; the indication of the body beneath the folds of the sheet is masterly; at the feet lies a simple crown of mulberry. This figure is finely cast in bronze. M. Dalou is the most imaginative and exuberantly creative sculptor that the French have had since Carpeaux.

Another fine group is M. Fremiet's combat of a man of the stone age and a bear. A nude Hercules, with a couple of bear-whelps slung by a thong round his waist, is struggling desperately against the terrible hug of a bear in whose breast he has vainly plunged his weapon. The bear's claws have rent his back and are buried deep in his flesh, and you seem to hear the huntsman's ribs crack, so vividly and really is the horrible encounter rendered. The execution is of unimpeachable sincerity.

The finest funereal figure in the Salon is Minuscule Mercier's "Souvenir," destined to adorn the tomb of Mme. Charles Ferry. The work, of medium proportions, represents a seated figure of Athenian purity of form and line, covered with a veil. The poetic melancholy of the conception, and the delicacy of the execution are perfect. M. Daillon has two groups, "Happiness," a father and a mother kissing their child, a charming inspiration, and "The Awakening of Adam." Resting on his right hand in the act of arising from the mysterious sleep of his creation, Adam opens his eyes and looks upon the world for the first time. The anatomy is superb, the gesture natural, the conception simple and grand. M. Daillon is likely to receive a high recompense for this fine marble. M. Moreau-Vauthier exhibits a beautiful ivory statuette of "Painting," represented by a nude female figure holding a palette. The drapery and accessories are of gold and other precious material. This is a charming work by a master hand.

There are upward of a thousand examples of sculpture, including, of course, a great quantity of busts, in the Salon this year. It is impossible and useless to attempt to speak of all these works, individually or even generally. I have selected a few groups only for special description, and the mere fact of this sparing choice must be taken by the reader as an intimation of their high superiority. If I were asked to give a general judgment of the sculpture department I should speak of it with almost unqualified praise; it is very strong, very living, and very varied. With men like Falguière, Paul Dubois, Dalou, Mercier, Fremiet, Chapu, Daillon, Idrac, Allouard, and Aizelin at its head, the French school of sculpture can hold its own against the world.

T. C.

Gallery and Studio

HENRI SCOTT.



LOSED by a sudden, almost dramatic, death, the short career of Henri Scott was yet long enough to prove that in him France lost one of those bright and original young men of talent who have done much

of late years to help make her reputation as the nation of artists. Stricken down in the Louvre, just after he had come from the varnishing of his picture at the Salon of 1884, he was taken home, and never recovered consciousness.

Scott was born in Havre, of English parents, thirty-eight years ago, and made his first appearance, in the minor artistic world of Paris, as a designer of costume figures and fashion plates for the newspapers. He earned a good living, and won reputation in this field without, however, losing his ambition to excel in a higher class of work. Seldom without pen or pencil in his hand, he made innumerable sketches and drawings, principally of picturesque features in rural and metropolitan architecture—such as the charming house at Bougival, reproduced herewith. Whenever he could get a holiday he loved to run off and add to the store of sketches in his portfolio those of some historic chalet or palace, such as abounded within easy reach of his modest Parisian home. If his vacation should take him to such a paradise as Mont St. Michel, his busy pencil would fairly revel in the artistic possibilities of the place. When the publishers of *La Vie Moderne* inaugurated that new departure in illustrated journalism, they found in Henri Scott an almost invaluable collaborator; and he, in turn, found through them the agency for giving his work wider publicity than it had hitherto commanded. His spirited contributions to that journal caused his services henceforward to be in great demand, and this very success probably led to his early death. He was overwhelmed with commissions, and there seemed to be no limit to his capacity for work. But no man, however strong, can with impunity continue long his overdrifts on exhausted nature, and poor Scott, like the rest, paid the penalty of his unwisdom. It was with the pen that he excelled, and the art student would

do well to take a lesson from the examples which we have drawn from *L'Art* and *La Vie Moderne*, to accompany this notice. Note the elegance of his drawing. It



HENRI SCOTT. DRAWN BY ADRIEN MARIE.

is as draughtsman and decorative designer only that he will be remembered. As a painter he did not rise above mediocrity, although his efforts in this direction were not

MONT ST. MICHEL.

THE island of Mont St. Michel, the wonder of travellers and the admiration of modern artists, rises majestically off the French coast, opposite the mouth of the Couesnon River, the dividing line between Normandy and Brittany. The oldest ruins on this rocky island, dating back to the ninth century, are of an edifice that the devil, it is said, helped in some way to raise. There is no positive proof of any building on the mount anterior to this date, although the legend is that St. Aubert, Bishop of Avranches, erected in the eighth century a church, "not superb or with much artifice," but in the form of a grotto capable of containing a hundred persons, and that he afterward established an abbey with twelve canons employed to celebrate divine service.

The modest oratory of St. Aubert soon became celebrated. A report that the saint had been directed to build by the archangel Michael, in a vision, spread abroad, and ere long pilgrims came from afar, and the shells found upon the beach were worn upon their garbs, and have ever since been an emblem dear to such wanderers. The pope, the King of France and others sent sacred relics, and the riches continually arriving made it certain that St. Michael had taken the mount under his special charge.

In the ninth century the village that exists to-day at the base of the mount was commenced by several families, who sought a refuge under the protection of the monastery. In 1230 the town was fortified, having before only been protected by palisades. The place was very fortunate about this time on account of the pilgrimage made to it by St. Louis and his magnificent gifts. Then came fires, kindled by lightning, and hostile incursions, and in the annals of the place we find its repeated destruction and rebuilding recorded through

many chapters. The town was besieged from 1423 to 1434 by the English without being captured, and two immense cannons, said to have been abandoned by the invaders in the last attack, with huge stone cannon balls, now ornament the entrance.

In 1450, after the English had been driven from Normandy, the building of the monastery was recommenced, and the pope published a bull promising indulgences to those who made a pilgrimage to the church on the mount, or who gave to help on the work. The lightning in 1564 and 1594 burned



SKETCH. BY HENRI SCOTT.

without promise of a brilliant future. He left behind him many creditable canvases, the best of which, probably, is his last picture, "Oyster Gathering at Cancale."

the monastery and melted the bells, causing such damage that the abbé in possession would not make repairs until he was forced by an act of Parliament, for now the

place was so often attacked by the Huguenots that the monks spent most of their time defending the ramparts.

The French revolution changed the monastery into a prison, and filled it with priests and nobles captured in the diocese. Napoleon made it a "maison de correction" and Louis XVIII. a prison "central et de correction." In 1818 it contained seven hundred prisoners. Napoleon III. suppressed the prison, and in 1863 leased the monastery for nine years to the Bishop of Avranches, and gave annually from his private purse twenty thousand francs toward its restoration. Finally, in 1872, the Ministre des Beaux Arts took Mont St. Michel, with its monastery, church and ramparts, under his protection, and since then the work of restoration has been, under judicious architects, steadily continued.

To-day a visit to the mount is a delight to be long remembered. You climb the stone stairs, which form the principal street, to the monastery, where a half day can be spent in wandering through the many rooms, beautiful in architecture and strange in their history and tradition; you go down into the dungeons, and hear from the guides the stories of those condemned to confinement there, without light and with little air, and of the iron cage that no longer exists; then you climb up, up, to the top of the church, out on the roof by the "lace staircase," and pulling yourself along, if you wish and can find space, you write your name and address on the tiles that cover the roof. Then, if you hang on well, and turn and look down below, over the pinnacles and towers, odd chimneys and roofs, you will see where Gustave Doré drew the inspiration for his strange,

fantastical architectural drawings. He made many sketches here—portfolios full of them, in fact—and he climbed higher than where you are now, for he made the tour of the "garde fou" just above you. You will not be allowed to do it, even if you are so foolhardy, for now the climbing is regulated by the authorities.

After visiting the monastery clamber over the ramparts, look at the distant view through the loopholes and into the old guardroom, now turned into the village school, with the "bonne sœur" for teacher. Look also into the library, with its ancient parchment-bound records that have escaped fire and mould, while the old iron portcullis, hoisted up into this room, which is over the entrance to the town, is rusting away. By the way, the ropes and

pulleys for lifting this grating have disappeared, and it is only held in place by a loose iron bar thrust into it in the place of the former bolt. I could not but wonder if in my boy-days I could have resisted the temptation to pull the bar out. What a joke! Down would drop the rusty thing, the town would be closed, and the sight-seers who wished to catch the train at Moidray would have to be lowered from the walls, as if the city (they call it a city) was still besieged.

You can walk around the mount at low-tide in fifteen minutes. It is well worth the trouble, for on one side is a small wood, very dear to the inhabitants, that is let out for hunting at thirty francs the season, and perhaps you will meet the fisherwomen wading home, carrying on their

by travellers, that Madame will let you see, perhaps, if your looks win her confidence, and you insist that you know of its existence. Here are a few scraps from it:

"7th June, 1877." Several signatures. "Never was more comfortable in any hotel in my life."

In a very English hand:

"We drink to 'La Belle,' and this is our toast,
From the depths of our heart we envy the host."

In a feminine hand:

"No wonder that St. Michel came
And gave the glory of his name
To this grand rock and bay;
And if he lodged at our hotel,
And saw the moon and fared so well,
Of course he longed to stay."

After such a day's climbing I know you will want to get into one of those comfortable beds very soon after dinner, but do not forget "to see the moon" from the ramparts and watch the sea come in and encircle the mount, for the sands by which the place is connected with the mainland at low tide are covered when the tide comes in, and from the ramparts you can easily imagine you are sailing out to sea on some gigantic craft, until you turn your back to the water and look up into the town above you, with lights in the windows here and there, and hear the curfew bell from the towers. And presently you fall asleep, thinking what a wonderful place, full of beauty, art, history and mystery, is this Mont St. Michel.
H. B.

SOME one ought to compile a dictionary of the language of the studios for the benefit of the general public. There are scores of terms in common use among

artists which are pure Greek to every one outside the limited circle of the art world. How many people know that the values are the comparative relations of the objects in a picture, that the qualities are the suggestions of substance that the painting conveys, that the key of a picture is its relation to light, and so on. Tone is generally accepted as applying to a dark or subdued picture, yet a picture painted in the highest key and brilliant with light must have tone or it will be inharmonious. The light and shade of a picture may be excellent and its color good, yet its values be all wrong because the painter's eye has not analyzed the subtle distinctions between the objects placed at different distances from his centre of sight. At the other extreme, correct values will



SKETCH AT BOUGIVAL, NEAR PARIS. BY HENRI SCOTT.

heads bundles of small shell-fish, which they sell in the neighboring villages on the mainland.

Then you will be ready for dinner, and such a dinner, cooked before the open fire of the hotel and served by Madame Poulard! Pilgrims come to Mont St. Michel to see the monastery; they are delighted and astonished by its beauty and grandeur; but they go away talking of Madame, and no wonder, for the hostess* is very handsome, a native of Navarre, who came here on a visit and married the man of the town, where all are manly and good-looking, and the hotel they keep and the cheer they give you complete the success of the pilgrimage. There is an old album, filled with names and bits of rhyme

* For portrait of Madame Poulard, see The Art Amateur for June, p. 12.

often make a good picture in defiance of weak color. This is especially illustrated in the present school of painting in France, where the study of values has produced many painters whose color is not of a high quality, but whose pictures are so well balanced and harmonious in all their relations that they make profounder impressions of strength for their creators than more superficially agreeable works.

SCENE PAINTING FOR AMATEURS.

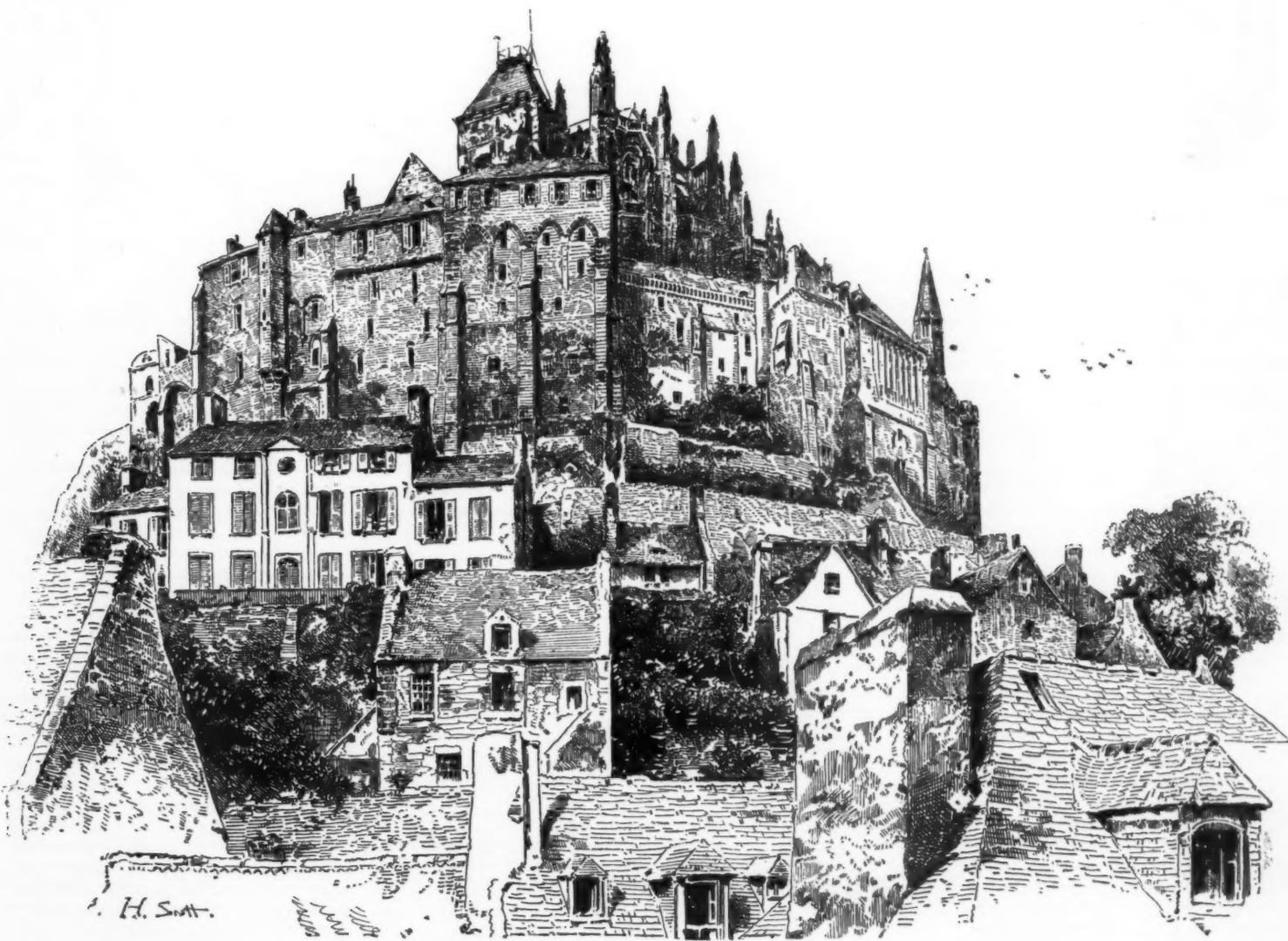
IV. PREPARING THE SCENE.

THE drawing of the scene upon the canvas may not strike one as a difficult operation; but to any one unaccustomed to dealing with line and brush-work on a large scale it will be found no child's play. It is with the drawing of architectural masses and details that the tyro will

whether you are painting interiors or exteriors. On the small sketch, or the print, which is to serve more or less as your copy, draw base, horizon and centre lines, which will better enable you to get the various parts of your large drawing in proper proportions. In cases where scenes elaborate in detail are required, it is advisable to bring into the small drawing as much detail as possible, and divide the drawing and the canvas off into corresponding squares. This will simplify greatly the work of enlargement. You can square off the canvas by snapping the lines on to it in charcoal, and they can be easily dusted off with the flogger when the outline of the scene has been put in.

To square off the scene, draw, say, a dozen vertical lines at equal distances over the face of your sketch. Then draw as many horizontal ones at the same distances apart as the height will admit of. On the canvas strike the same number of squares—say about a foot

pounce comes into play. Measure off on a large sheet of paper the exact size of the panel, or a section in the exact size of the frieze, or whatever running ornament you desire. Sketch the figure in charcoal, and draw the outline carefully with ink, in just the proportion it is to figure on the scene. Then prick the outline through with a darning needle, and the "pounce pattern," as it is called, is ready. If an ornament is simply a duplication or a quadruplication of one portion of it, you need only draw the half or quarter; prick the outline, fold the paper, and pounce what you have drawn upon the rest of the allotted space. The pouncing consists simply in holding the design flat against the canvas and following the outline along with the bag, the construction of which has already been described. By putting the bag against the paper the charcoal powder is forced out through the cloth, and leaves the impression of the pinholes in black on the canvas, forming a perfect guide for the painter.



THE ABBEY OF MONT ST. MICHEL. DRAWN BY HENRI SCOTT.

particularly find himself taxed. Fortunately, there are certain mechanical aids upon which he can rely.

To begin with, he should strike a base line, from which all horizontal and vertical lines may be calculated. A horizontal line six feet above the base line will be next in order. These can be made by fastening a cord to a nail at one end of the canvas at a carefully measured point, rubbing the cord thoroughly with soft charcoal, and then making it taut at the other end at a corresponding spot, and pulling it out at the middle and letting it snap back on the canvas. The charcoal will leave a clear black line on the white cloth. As good a way as any for obtaining a perfect vertical line is to hang a charcoal line with a heavy plummet at the end from the top of the scene, and when the cord is exactly true snap it against the cloth.

Having struck your base and horizon lines, and made a vertical one exactly in the middle of the canvas, you have two standard points which will be valuable to you,

each—with the charcoal line. Number the spaces between the lines in the drawing and on the canvas to correspond, and you will then find that the outline will come with comparative ease. If you wish to preserve the drawing free from pencil marks, lay the squares out on a piece of tracing paper through which you can distinguish the outlines.

The squaring done, study the drawing closely, and see what lines and squares the main outlines pass through. Draw them in with charcoal as accurately as possible, and you will find that the minor details will readily fall into place. When the outline has been sketched in with charcoal, go over it with a sable brush, fixing it with writing ink, or, what is better, some Vandyck brown or burnt Sienna, thinned to flow like ink. The outline being quite dry, flog off the charcoal, and the skeleton of your work will appear on the canvas before you.

In painting interior or architectural scenes where certain ornaments are repeated, as in friezes or panels, the

For producing the florid ornamentation of the Italian Renaissance and of French and German architecture of the rococo period, the pounce is admirably adapted. For capitals and bases of columns, when they are arranged on one plane, it is equally useful. It is simply making one drawing do duty for any number. To register the pounce properly, draw a line on the canvas for the top or bottom, and a corresponding one on the paper. This will give a uniform elevation. By cutting one end of the pounce paper close to the edge of the drawing you can make the pounced lines meet without difficulty.

The stencil is another labor-saving device of great practical utility. But it is hardly likely to be of special benefit to the amateur, painting small and not particularly elaborate scenes, for he can make the pounce pattern and free-hand work do all that he requires. Where the scene is somewhat involved in its arrangement of drops and wings, and the same ornaments are repeated

on each, the stencil is valuable. It can, however, be used only for geometrical ornament, and more skill than the amateur is likely to possess is called for in cutting and adapting the plates.

I have proceeded with these suggestions on the supposition that the painter uses drop scenes entirely. The difference between a "drop" and a "flat" scene is that the one is a simple expanse of canvas made to be rolled or hoisted out of use, while the other is a canvas stretched in two parts on substantial frames made to roll on and off in grooves. The drop is by far the more practical and useful for all ordinary scenic purposes. To prepare



SKETCH AT MONT ST. MICHEL.
BY HENRY BACON.

it you need only to nail the top to a stout strip of wood or "batten" and the bottom to a roller. How this is to be done will be explained by and by. Wings may be made in the same way as drops, by fastening them at top and bottom to wooden strips. The bottom strip, of course, should be much heavier than the top one. But wings, being smaller and easier to handle than the

back scene, may also be made on frames, especially as this gives them an accuracy of edge the drop wing does not possess. In a drop wing the edge of the canvas always has a tendency to curl. Where foliage is to be painted on it, and there is any cutting out to be done, the framed wing must be used. A forest scene may be painted on a drop, however, and cut out with charming effect. Behind it should hang another drop, on which the distance is painted, and in front of it wings and set pieces complete the picture. Sometimes scenes are set with several cut drops, which give them a delightful resemblance to the looseness and penetrability of nature.

The best preparation for either amateur or professional for the construction of a scene in which there is any elaborate arrangement of drops and set pieces, is to make a drawing on cardboard of each piece, with due regard to the proportion the parts should bear to each other and their comparative relation to the size of the stage; and then to cut the drawings out, edge for edge, as if they were parts of the scene itself. By setting these little cardboard patterns up, you obtain an excellent model of your scene as it will appear on a larger scale, and by following it in the larger painting, you can hardly go astray.

Having thus led the reader—I hope without confusion or complication of ideas—through the preparations necessary for the painting of the scene, let us next consider the painting. But it may be as well to remark here that the scene, to produce anything like a good effect, should be at least three wings deep, even if the wings are only three feet apart. On a large stage the wings are set from six to twelve feet apart, and are often half a dozen deep. The space between the wings is what is known in theatrical parlance as the entrances. The stage directions for entrances and exits refer to these as right and left entrances. The terms right and left apply to them as supposing the actor to be on the stage facing the audience.

A simple scenic outfit for a small amateur stage would be an exterior landscape, a plain interior and a handsome interior for the more aristocratic episodes of the drama. A street scene is also of use, and so is a rustic interior. To each scene belong at least six wings—three to a side and three borders. There must be a drop curtain, as a matter of course. With a simple outfit of three scenes nearly any play can be performed, but the better the scenery fits the play the better it will of course be for the

illusion of the drama. If possible, ascertain what pieces are to be performed, and fit your scenery to them. By knowing just what scenes will be demanded, it is generally possible so to design them that they will do duty in the different plays, without gross violation of the artistic proprieties.

JOSEPH F. CLARE.

(To be continued.)

AMATEUR PHOTOGRAPHY.

III.

THE blue process, which is by far the easiest method of printing negatives, is due to Sir John Herschel, whose various discoveries relating to photography have been so valuable. It was his custom to use it in copying his astronomical calculations, rather than risk probable blunders by employing a copyist. The process is used to-day by scientific men for work which requires perfect accuracy, and it is predicted that ferro-prussiate paper will yet become a part of the equipment of every legal office. As we know, photographic copies of letters and documents are now received as evidence in courts of law, and a diplomat tells me that photography and the blue process are much in use in making copies of diplomatic papers.

In the June number the amateur was advised to buy, in the early stages of his photographic career, the ferro-prussiate paper prepared for use. It is much better, however, as soon as the first difficulties are smoothed away, to prepare the paper in the studio, as when fresh it is much more sensitive and yields better results. Both experience and advice are united in favor of the following formula for preparing the paper. (It may be remarked here that one of the greatest difficulties the amateur has to contend with is the number of formulas offered him for every photographic step. The best way

Make a second solution :

Citrate of Iron and Ammonia, ¼ oz.
Water, 2 oz.

Mix the two solutions together and put in a bottle, which must be wrapped in orange-colored paper and kept in the dark. To sensitize the paper, pour out some of the solution, and with a clean sponge or brush rub it



PARISH CHURCH TOWER AT MONT ST. MICHEL. BY HENRY BACON.

over the surface. Paper should be used with plenty of sizing. For making experiments, ordinary ruled commercial note-paper will serve, as the ruling does not interfere with the picture. If a number of sheets are prepared, they must be kept in the dark. It is a good plan to lay them between the leaves of some large book not in use. The method of preparing the sensitive paper, it will be seen, is very simple, and the increased sensitiveness of fresh paper will warrant the undertaking.

The development of the negative, however it is to be printed, is always the same. The printing in each case differs. In silver printing the print is more intense than it appears after toning and fixing; but in the blue print the image is only faintly outlined after proper exposure. It is impossible to lay down absolute rules for this, for no matter how perspicuous may be the advice, a few experiments will do infinitely more toward assisting one to discern the precise moment when the print is formed. It must always be remembered that blue prints never give the amount of detail and variety of tone that a silver print will give. However, to the artistic eye, the absence of detail is, in other ways, a gain.

When the image becomes faintly outlined the paper has a certain purplish tinge; when the print is plunged into its cold-water bath, the purple tone immediately changes to a deep blue tint, the details coming out in lighter shades. No further instructions can be added. The rest is a matter of personal tact, perception and experience.

The blue process is capable of the most charming effects. There is a certain velvety tone about the prints that makes them extremely agreeable. All subjects are not equally well represented by the blue process, but this is largely a matter of taste. Personally, I prefer interiors with figures, and landscapes with figures, to landscape alone.

But it must be admitted that in draperies there are many half tones lost. However, the amateur should not be advised to undertake any other method of printing until the camera, exposure and the development of negatives have grown perfectly familiar.

When the making of pictures has become a consideration, I would advise the platinotype process, even over



SKETCH OF A FISHER-GIRL AT MONT ST. MICHEL. BY HENRY BACON.

is to choose and hold to some proportions, and allow modifications to result only from personal experience. It will in almost every case be found that the simplest formulas are the best.) Take :

Red Prussiate Potash, 1 oz.
Water, 3 oz.

the more laborious silver print, which, to produce in all its beauty, is the aim of all photographers. The platinotype presents certain sepia-like tones that are extremely beautiful. Why landscape should appear more fitting in brownish black than in blue need not be debated. Engravings and etchings have probably done something toward making us think that neutral tints more perfectly translate the colors of nature.

The negative for the platinotype process is prepared, as for other prints. It is perhaps better to have it a trifle intense, deeper shadows giving greater brilliancy to the picture. The paper can be bought prepared, but it is better to have it fresh. City amateurs have an advantage in being able to buy it fresh as it is wanted. However, it is not difficult to sensitize the paper. This is done by a solution of the salts of iron and platinum.

Platinum salt—red label, 60 gr.
Salts of iron in solution—red label, 1 oz.

Put these in a bottle and shake until the platinum is dissolved. This must be used immediately. Paper with a slight grain I prefer, at least the English prepared paper which has a slight grain seems to produce the richest texture. Take a sheet of glass and lay the paper on it, secured by clamps to keep it smooth. Pour the sensitizer in the centre of the paper, and spread it evenly over the surface. Each sheet as sensitized must be hung up by the end, and as soon as the surface appears to be dry, let it get more direct heat from a stove. There is some judgment to be used in the drying. If dried too soon after sensitizing, the paper will not hold the image, and some of the finer tones will be lost. Yet if not dried soon enough the image will sink in too much. A safe rule to guide one is that before a quarter of an hour has elapsed the paper after sensitizing must be dried. Although in drying the air should not be too dry, after being sensitized and dried the paper must be especially guarded from dampness. Round tin canisters are provided for this purpose. Any tin receptacle with a cover will do. It is well also to have in the box as a further guarantee against moisture a little chloride of calcium discreetly kept from contact with the paper.

The paper is now a light lemon yellow. It is printed by what is called "contact"—that is to say, the negative must lie directly on the paper, and be kept, of course, perfectly in place. Again, we must guard against dampness by putting at the back of the paper a thin layer of vulcanized India rubber. As in the blue process, no absolute rules can be laid down as to the length of time. The appearance of the print may be examined in faint light from time to time, as with other prints. As in the

is taken out of the frame must be put in a calcium tube or a tin box, such as was mentioned above, to preserve it from possible moisture. When all are printed the development may take place.



IN THE VILLAGE OF MONT ST. MICHEL. SKETCH BY HENRY BACON.

This demands some preparation, and must be carried on under a faint white light. There will be necessary as apparatus an iron tray and a spirit or gas lamp. The iron tray is not imperative, but as heat is an essential factor in the development, iron is the most satisfactory. Having broken a porcelain tray in this way, the reader may have the benefit of

my experience. Oxalate of potash is the developing medium. Take 130 grains to every ounce of water. These proportions may be increased to any extent in making up a stock solution. It must be added, that it is better to use hot water in the solution. When required for developing, pour into the iron tray a sufficient quantity to allow the print to float easily. Light the lamp and place the tray above it. It will be seen that some sort of a stand is necessary, and tripods come for this

express purpose. It is better to have a lamp with a large spreading flame to diffuse the heat. The solution should then be heated to between 175 and 180 degrees. A little practice will enable one to dispense with a thermometer. When the water is so hot that the fingers can scarcely bear the heat, and one can scarcely float the paper without giving

the necessary test, the solution is hot enough. For at least five seconds the paper must be allowed to rest in the solution. Care must be exercised in floating the paper not to allow air bubbles to form. It is best to lay one edge on the surface and gently slide the paper in until the entire surface is covered, when let it rest but for an instant.

When the print is developed have ready three trays of weak hydrochloric acid solution. To be more accurate, allow eight drops to every ounce of water. Put the print in face downward. When the solution, which should be colorless, is tinged, change the print to the next bath. The third bath, after immersion, should remain clear, otherwise a fourth bath must be used. This is in order to wash out every atom of the salts of iron before putting the print in plain water, which would fix the iron salts. After leaving the acid baths wash thoroughly in plain water. The prints are now ready to be dried.

The process seems long compared with the blue process, but it is, in fact, simple. If the print has been over-exposed the oxalate of potash should be heated to a lower temperature; if under-exposed, the temperature must be higher. The most serious obstacle to the making of platinotypes is that the process is patented; but this difficulty is obviated by a license fee to amateurs of two dollars each, which clears the way effectually.

Both the blue process and the platinotype suit the amateur's need so fully that the more difficult and expensive process of silver printing need not now be considered. For the professional photographer, for whom elaborate detail and high finish are important ends, the silver print surpasses every other. These, to the amateur and the artist, are secondary to artistic effects, brilliancy, mystery, subordination of details, all of which are accomplished readily by the two easier processes. A consideration to be dwelt on is that neither the blue print nor the platinotype require mounting. Unlike the silver prints, they do not curl up at the edges. They can be pasted in a book, mounted or simply laid away without preliminary toning and sizing.

So far as these two processes are concerned, the beginner now needs only practical experience, and we may next turn to photography, and consider it in those lights which make it a companion and guide to the artist and the artistic amateur. M. G. H.

AN important requirement in decorative art—not enough appreciated—is the ability of the artist to draw



IN THE VILLAGE OF MONT ST. MICHEL. SKETCH BY HENRY BACON.

blue process, the detail must not be expected in the printing frame; the more delicate tones do not come out until the print is developed. In general terms, it may be said that when the light yellow changes by the action of the light to a sort of pale brown, and a dirty orange tint shows itself, there is no necessity of further exposure. If one is making a number of prints, each as it



THE VILLAGE SCHOOL. SKETCH BY HENRY BACON.

the life-size human figure. To do this, thorough academic training is necessary; and few gain proficiency in it, compared with the many who learn to manage the figure on a smaller scale with comparative success. It is evident that decorative painting should not be rele-

gated to the secondary place in art that many seem disposed to give it; as it requires not only a more thorough training but a greater variety of natural gifts than is demanded in almost any other branch.

ART LIFE IN ROME.

EXCEPT in sculpture, it is no longer the young artist who comes to Rome to begin the study of art. It is the scholar who has learned his alphabet in that hard dame school, called Paris, where if for nine years he will draw conscientiously, and paint, first, hopelessly, then hopefully in that academy of technique, he may, if a Frenchman, possibly become the winner of the coveted "prix de Rome." American artists who come here without such training have felt, in the neglect which has fallen on their labors of late years, their great mistake. In the old days, under the soft, fascinating art-laden air of Rome, it was easy to paint, and hardly less easy to sell those pleasing mellow views of the Campagna—those contadini with white head-dresses and scarlet bodices, which used to be the traveller's dearest possession. What tourist in Italy does not remember that dawn of artistic feeling when such a painting, and perhaps a copy of the Cenci, or of one of Raphael's Madonnas, were sure to be included in his Roman spoils? Now, all this is changed. The young painter in Rome can no longer count on such easy clients. The American artist who comes to Rome to-day, without the severe Parisian training, has to compete with men like Elihu Vedder, Eugene Benson and Coleman, not to mention a host of well-equipped Europeans.

In the studio of Eugene Benson, there is at this moment a charming example of what Rome can do for a man who has had the thorough Parisian training. It is a picture of Narcissus, much in the favorite key of Burne-Jones, as to color: a flock of sheep on high Hyettus, a clouded sky, broken by the sudden rise of the sun, and, amid the thyme and violets, poor Narcissus looking at himself in the stream. It would seem impossible to have painted this picture out of Rome, "the bracing influence of the antique," is over it all. It is a beautiful, original, and dignified picture.

An artist can live cheaper in Rome than in Paris. There is no doubt as to the cheapness of food in Italy, if an American will live as the Italians do. From six hundred to a thousand dollars a year is considered ample provision for the rent of studio, food, wine, and decent clothing. Many live on less, but it would not be a safe experiment for an American to try. The long Roman summers are not too hot; and those who have lived through fourteen or fifteen of them declare them to be not unhealthy. A boat on the Tiber—a not infrequent substitute for a gondola—a walk in the Campagna—an easy tramway to Tivoli—Frascati or Veii—one can imagine things more discouraging to the artist than these. In the winter months, when the city is full of visitors, and gayety abounds, there is less matter for artistic inspiration. There seems to be nothing of that jolly, artistic brotherhood in Rome which is the life of the Latin quarter.

In sculpture, the young art student finds Rome the best school, not only for his perpetual models—every street corner, every old frieze, every fountain gives him these—but he has the gallery of the Vatican and that of the Capitol; and the teeming soil of Rome sometimes turns him up an arm or a foot when he least expects it. He has the beautiful brown clay of the Tiber close at hand, to model with, and the best marble workers in the world.

Mr. Story is busy in his studio fashioning his latest, and, perhaps, his best work—the Cleopatra of his own poem. "The Sorceress of the Nile" is lying on a tiger-skin, the tiger that lately she was—the passionate, the sensuous Cleopatra, full of force, animal will, and queenly dignity and beauty. The clay of the Tiber is just the color for her—this brown Egyptian daughter of the Sun. The sculptor has lately also been at work on models of such different types, as Lord Houghton, Ezra Cornell, and the beautiful wife of the American Ambassador.

Another American studio, always worth visiting, is that of Franklin Simmons. His Penelope is a marble realization of pure beauty, with just enough sadness and regret for an absent husband to suggest a wife of the classic rather than of the present age. He has a decidedly pretty Medusa, who looks surprised at the curls suggesting, but which have not yet taken, the hateful reptile form. A more notable conception than either

his Penelope or his Medusa is his study of "Abdiel Faithful amongst the Faithless found." The angel, a creature of heroic form and beauty, stands rebuking, with his silent disdain and his repelling hand, the hosts of Satan. Mr. Simmons is represented at Washington by many of his works, including a full-length statue of Roger Sherman, in the gallery of the House of Representatives, and the group before the Capitol, "Grief leaning on the shoulder of History." He has in his studio a bust of Marion Crawford, the author of "Mr. Isaacs," which is not only a good portrait but an excellent study of character. He has known the author from boyhood, and the work has been one of love. It shows a manly, handsome face and a finely formed head.

M. E. W. S.

Art Hints and Notes.

It is seldom advisable to combine body and transparent colors in water-color drawing, though sometimes a touch of body color here and there in the right place adds to the luminousness and sparkle of a wash picture. It will always be disputed whether a body color drawing is a water-color at all. The medium which fixes it is gum, not water, and it has a dryness and chalkiness exactly the opposite of the characteristics which render transparent water-colors admirable. If you wish to draw in water-colors, use the transparent method; if you prefer the effect of body color, use oil.

A TROPHY of arms is a noble decoration for a studio wall. If you cannot get veritable antiques take what you can find, but not brand new objects. They are too sharp in their unblemished brightness. In arranging the trophy try to get a good centre upon which the eye will rest first, and radiate the accessories from it. There should be harmony in such matters, and you cannot have harmony without a keynote.

SPEAKING of his craft recently, one of our foremost wood-engravers said: "I would not receive a boy as a pupil who did not know how to draw. I myself spend three afternoons and nights a week at the Art Student's League working. A person desirous of becoming a professional wood-engraver should first gain some knowledge of drawing—the more the better. He can do this in the evening, working as a boy with a wood-engraver during the day, learning the rudiments of the trade, and getting wages enough to pay the expenses of his study at an art school. The business of wood-cutting is overcrowded just now, but there is, and always will be, room for a really artistic engraver."

THE Military Service Institution on Governor's Island has a collection of warlike and Indian relics and curiosities which the student of our aboriginal art will find of the greatest interest and value. General T. F. Rodenbaugh, the secretary of the institution, is always ready to afford the visitor access to the museum, and the ferry-boat to the island leaves the Battery every half hour during the day.

THERE is no better exercise for eye and hand and brain than drawing from memory. It is to his control of his memory, quite as much as to the accuracy of his eye and hand, that the artist owes his success. In proportion as the beginner in art grows proficient in memorizing the facts which strike his eye, so he becomes strong in the hidden forces of his art. The eye catches and absorbs the impressions which actual facts make upon him. It remains for his memory to store them up and utilize them.

AN excellent preparative exercise for the draughtsman is to make from day to day sketches of objects and effects which have impressed him. He will be amazed, after a very little while, to find how powerful his control of his memory has become. To equip himself fully in the science of memorizing, however, Boisbaudran's system will be his best recourse. Lecoq de Boisbaudran was a Parisian and an old professor in the École des Beaux Arts. His system was to set up a model—print or cast or living form—make the student look at it, and then turn his back to it and draw it from memory. With prints he made the pupil put his paper back to

back with the original, so that he had to turn the one in order to consult the other. When the student had become proficient in this exercise the model was placed in a separate room from him, so that to refresh his memory he had to walk away from his drawing entirely. The results of the Boisbaudran system have been the creation of some of the most facile draughtsmen in France.

THE thinner a palette knife, the better it is to paint with. To lay color on canvas the blade of your knife must be as pliable as a brush, and no new knife will be so. When a knife gets worn down to a useful degree of thinness, save it for painting, and get a new one to scrape your palette with, for you cannot afford to risk the breaking of a useful tool.

FOR sketching in oil colors when you cannot procure canvas, a passable substitute can be provided by stretching muslin on a frame and covering it with glue and a sheet of paper. An old newspaper will do as well as anything else. Cover the paper in turn with a coating of glue reduced to the consistency of thin gum. Many of the cheap paintings sold in auction-rooms are executed on this ground. Others are painted on carriage oil-cloth. These soon crack in all directions, but the paper ones last for years with little change except that the color dries in.

A LOCAL studio has a charming frieze made by painting dancing Cupids in black silhouette on a strip of Japanese gold paper. The effect is rich and spirited.

FOR free, vigorous sketches, moderately smooth drawing paper and a stub pen are recommended.

CONFIDENCE in yourself is a long step toward success in art. It is a serious error to imagine yourself cleverer than you are, but it is hardly less so to undervalue your talents and abilities.

GOETHE says, "the tiniest hair casts its shadow." So the most trifling task you may set yourself to perform will be of some use to you. When you have your choice of studies, select the one most likely to be of the greatest value, but take the slightest rather than do nothing at all.

STUDIES of animals are always interesting. There is no more graceful object in animate nature than the cat, or a more picturesque one than the dog. A frog kept in a glass box will be found a mine of curious pictorial interest, and a common mouse will prove a most fascinating subject of study. For broad and massive forms the larger animals must, of course, be sought, but the study of any living creature has its utility. In drawing animals strive first to become expert in rendering the general form and action. When you have mastered this the details will not be difficult of attainment.

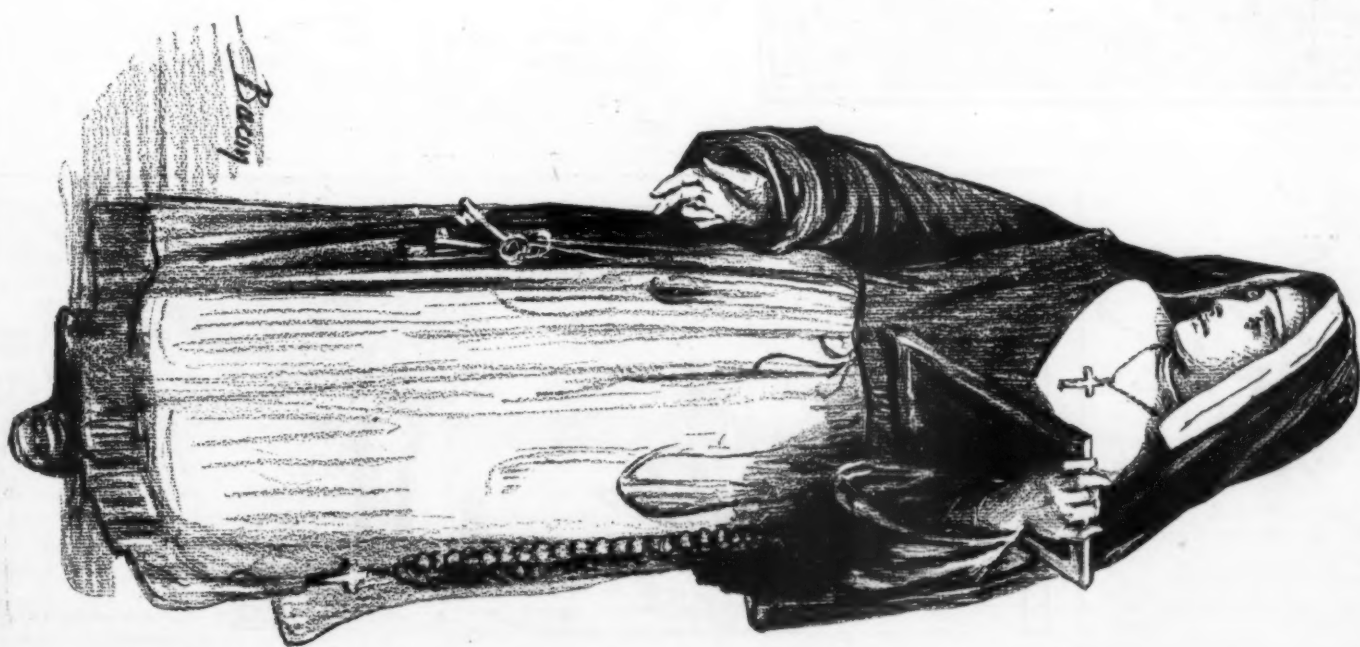
NEVER undertake a picture without first making a sketch. By knowing beforehand what you wish to do you will find the doing of it all the easier.

A DRY and chalky picture can be warmed up and freshened in effect by a glaze of some warm color. A tinge of yellow ochre will generally take the unpleasant saplessness out of it, without in any way impairing its general effect.

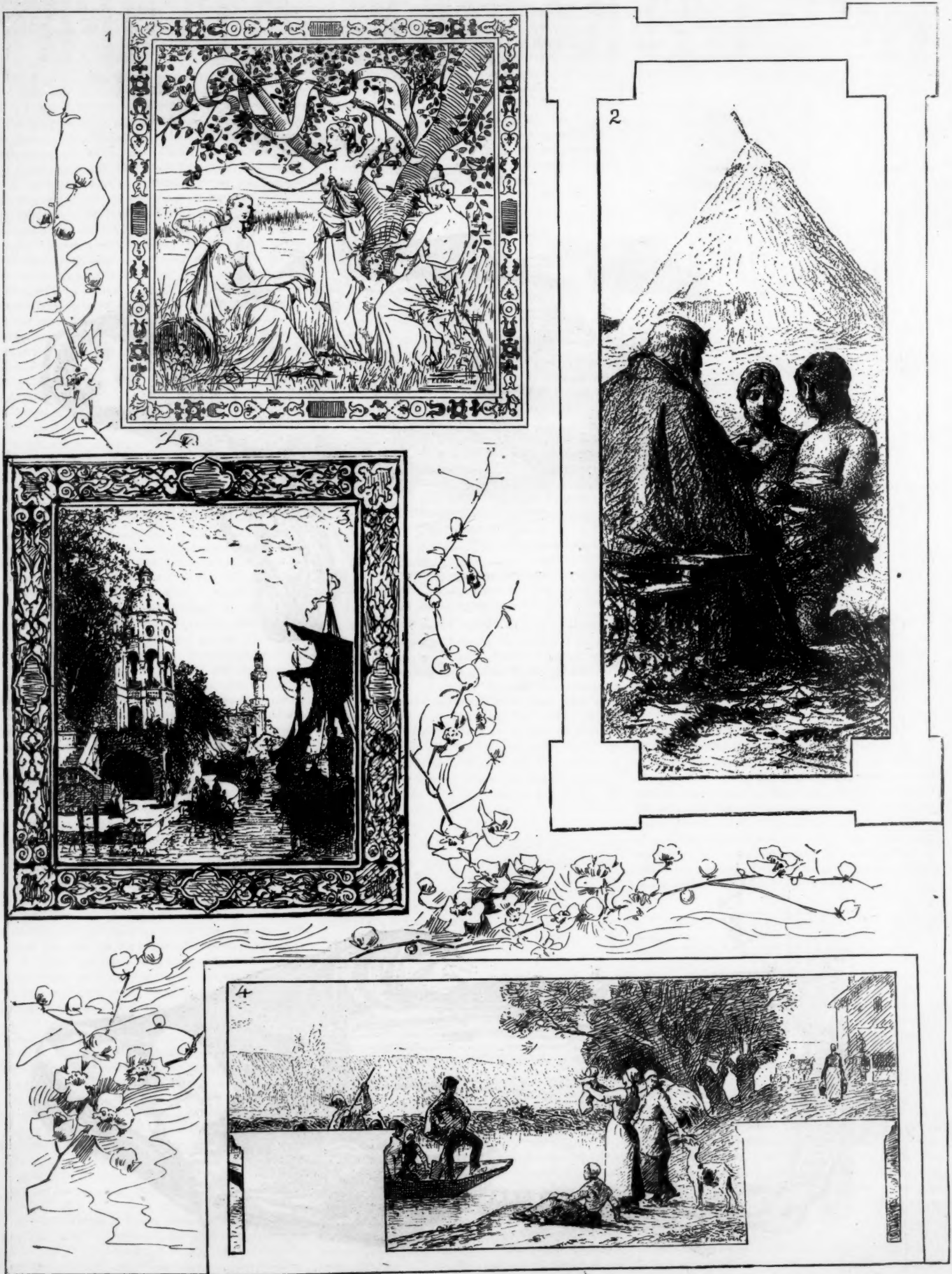
FOR pen-drawing for photo-engraving reproduction use Reynolds's liquid "Japanese India ink." It does not matter much what pen you use. If your hand is heavy you will need a fine pen; if it is light you can make the finest line with a comparatively coarse one. Use smooth white paper or Bristol-board for your earlier work. On rough paper the lines come broken and "rotten," and they cannot be photographed successfully. The first lesson to be learned in pen-drawing is to make a clean, firm and free line.

NEVER imitate another's work. Either copy him, if he is worth copying, or study his good qualities and try to adapt the lessons to your own work. Imitation may be the sincerest form of flattery to him who is imitated, but in the person who imitates it is a disgraceful admission of weakness.

ARTIST.



STUDIES IN CHARCOAL. MADE AT MONT ST. MICHEL BY HENRY BACON.



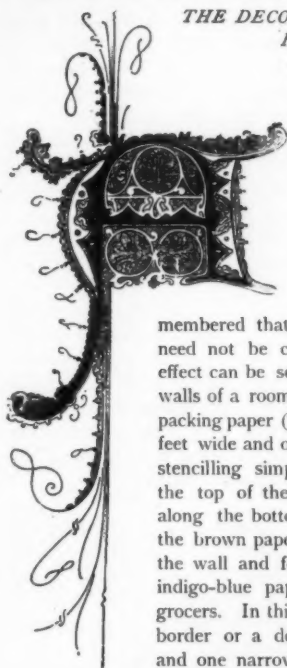
DECORATIVE PANELS FROM THE PARIS SALON OF 1885.

1. "ABUNDANCE." BY F. E. MANGRANT. 2. "THE ESPOUSALS." BY T. CHARTRAN. 3. "THE CASTLE LANDING." BY F. BREST. 4. "THE END OF THE DAY." BY F. HUMBERT.

DECORATION & FURNITURE

THE DECORATION OF OUR HOMES.

II.



WORD should be said, before leaving the consideration of wall decorations, respecting the production of cheap yet pleasant effects, for it must always be re-

membered that to be artistic a thing need not be costly. A most happy effect can be secured by covering the walls of a room with common brown packing paper (which can be had five feet wide and of any length), and then stencilling simple ornament around the top of the room, and, perhaps, along the bottom also; or by using the brown paper on the upper part of the wall and forming a dado of the indigo-blue paper used so much by grocers. In this case an ornamental border or a double line (one broad and one narrow) should be arranged on the top of the dado, and both wall

and dado may remain plain or have simple stencil work upon them. There is another common paper, a soft white in color (white with a tint of raw umber in it), also used by grocers, which makes an excellent wall for a dark room, while both the brown and blue papers will combine with it as a dado. Another treatment, and one especially suitable where there is no cornice in the room, is this: blue dado, gray-white wall and blue frieze. In this case the frieze must be bounded both above and below with at least one strong line; a double line may be employed with advantage, or even a figured border.

Having thus considered the nature of wall decorations, let us turn our attention to the ceiling and see what part it must play in the decorative effect of a room. If we consider the decorations of past ages, we find that the ceiling was at least colored, if not decorated, up to the time of the Puritans. It was the Puritans who white-washed the ceilings of churches and houses; but up to their time color, if not pattern, appears to have been applied to ceilings in English houses as well as churches, and it was certainly applied to ceilings in all countries enjoying a flourishing national style of art. No unity of effect can be produced where the walls are covered with figured papers and the floors with patterned carpets, if the ceiling is not colored. A mass of white can only destroy harmony. Colored walls and a colored floor cannot accord with a white ceiling. We must either have all white, and attempt no artistic effect, or color all the parts of a room. There is no half-way course. Some think that a colored ceiling gives a sense of depression, but this is not so. Colored walls necessarily give a "boxed up" character to a room, and so does a colored ceiling. But within the colored walls and below the colored ceiling we find snugness and homely comfort. Why confine ourselves within walls and seek to make the ceiling above us invisible? Surely, if the presence of only one is to be revealed it should be ceiling rather than wall, for the ceiling, or roof, gives the chief shelter from the weather. If the ceiling is desirable, why not make it visible? To live in the open air would not be pleasant; therefore let us make it manifest that we dwell under a shelter by coloring and decorating our ceilings.

If we do no more, let us at least put a tint on them, and thus draw them into harmony with the other parts of the room, and, at the same time, show that we have a roof over our heads. Without doing at least this we can achieve no true art effect in our homes. Repose is only attainable when all the parts of a room combine to produce a harmonious decorative effect. If two musical

notes were employed to form a full harmony while three were necessary, the concord would not be complete; so it is with the decoration of our rooms; for if we decorate the walls and floor only, leaving the ceiling plain, we get an incomplete harmony.

Ceilings decorated in a pictorial manner never give to a room that sense of snugness which is desirable. Moreover, most pictorial compositions can only be rightly seen from one point; thus the spectator must stand with his back to the door, or his back to the fire, in order to see the ceiling, and a picture on the ceiling destroys that sense of flatness so essential to an architectural surface. Simple geometrical patterns and rosette-like figures are best suited for ceiling decorations, and such were used by the ancient Egyptians, the Greeks, the Persians, the Arabs, the Moors, the Turks, and in England during the middle ages; indeed, whenever art has so flourished in a country as to produce a great national style, such patterns have been used on ceilings.

Large colored ornaments (not in relief, but simply painted on the ceiling), radiating from the centre, also form appropriate decorations, but these are best used when the ceiling is nearly square and when patterns are also fitted in each corner. Geometrical decorations need not be expensive, for many patterns found on "wall-papers" are suitable for this purpose, and some of the large manufacturers issue papers with designs specially prepared for ceilings upon them; but fine flat central figures are not in the trade (at least in England), although they might readily be produced.

As ceilings should always be either decorated or tinted, the important question arises, What color should a ceiling be? We have a blue sky above us, so the ceiling may be blue; and blue being the most receding of colors, would make the ceiling look highest. But it is not necessary that we follow the colors of nature, for art has to make beautiful the productions of man, for which nature has given us no models, and there is no reason why the ceiling should remind us of the sky and thus destroy the sense of shelter which color can give, or why it should look more distant than it is.

As I write I sit in a room with a strong green ceiling (an Indian green, formed of chrome of medium depth and Antwerp blue), and the ceiling of the hall from which this room opens is pure Venetian red. Cream-color is very light, and yet may bring the ceiling into harmony with the other parts of the room. There is no particular color especially suited for ceilings any more than for walls. A ceiling, like a wall, may be of any color, but it must always harmoniously combine with the walls in both color and the forms of its decorative members. Mingled effects of color are very pleasant on ceilings—as small patterns arranged on a geometrical basis, with the parts in blues, reds, yellows and greens of considerable intensity, with gold, white or black.

If expense is of no moment, gold, being a strong reflector of light, may be freely used upon the ceiling, and here none of it is lost, for no furniture stands in front of it. I have seen magnificent ceilings with all the ornament in gold, and with the little bits of ground filled in with various colors, so that the whole glowed with a sort of tinted light. There is, however, no necessity whatever that gold be employed upon a ceiling, even if a rich and costly effect is to be produced, for a well-designed pattern, if harmoniously colored, may do all this.

A few paragraphs back, when speaking of cheap wall decorations, I proposed that a room have an indigo-blue dado, a warm but light gray wall and an indigo frieze. I would now add, supposing the apartment to have no cornice, a brown-paper ceiling. A room thus treated is of the cheapest and simplest character, yet it looks well, and it is surprising how art may bring together the commonest of things to form an acceptable whole. It should be noticed that the common brown packing paper varies considerably in color, being in some cases much more pleasant in hue than in others. Care must be taken to select that which is most suited to any particular case. There is an extremely common "brown-paper" of a very yellow color—a straw paper—which contrasts very pleasantly with the common blue paper mentioned, and

which makes excellent walls and ceilings. The blue paper, like the brown, varies much in color, so here a wise selection should be made. There are many other cheap papers which can be used for decorative purposes with much satisfaction, notably the whity-brown glazed (casing) paper, which hosiery and cutlery are packed in, for the gloss of the surface can be sufficiently removed by sponging it with water, and its color is very pleasant.

Speaking of the decoration of ceilings naturally brings us to consider the manner in which cornices should be treated. Nothing in a room contributes more to the artistic aspect than the judicious coloring of the cornice, and nothing so destroys the pleasant appearance of a room as the cornice when coarsely tinted. A cornice is a continuous bracket on which the ceiling rests. It is also a frame to the ceiling, and a boundary to the walls. If rightly constructed, the cornice should only require color to be placed upon it to cause each member to look what it is, and to appear to be where it is. Broadly stated, this may be best done by using blue, which is a receding color, on concave members, yellow (deep cream-color or gold) on advancing, or rounded parts, and red on those parts which fall in shadow, while the various members are separated from each other by white, gold or light cream-colored lines.

The ancient Egyptians and the Greeks (and both well understood decorative laws) placed vertical lines on the curved portions of cornices, especially on the covings; and by so doing they revealed the curvature of the member thus decorated; for nothing enables us to see so perfectly the form of a curved surface as a right line upon it. We often find in our rooms figured cornices of a most debased character, and ornaments in the centres of our ceilings which are equally vulgar in their nature; such should be removed. We must not look for much art in cornices that the builder purchases at so much a yard, nor in ceiling ornaments sold by measure; for if we do we shall be invariably disappointed. A cornice is not necessary to the beauty of a room, and I would much rather have no cornice than one of inferior design. A frieze around the top of a wall will frame the ceiling, and thus do instead of a cornice; and it must be remembered that neither the Persians, the Arabs, nor the Moors employed cornices in their decorations, beautiful though their decorations were.

When a cornice exists it is generally better if plain than when richly figured. Plain lines can easily be tinted in an appropriate manner, but modelled details are always expensive to color, and are often unsatisfactory when tinted. Printed paper borders can also be used on plain cornices where only temporary decorations are required, as in the houses of smoky towns, and that without much expense; whereas the "picking out" of enriched members with color is always very costly; and, to say nothing of expense, the cornice with unfigured lines often gives us the best effect.

Cornices may be colored to a higher key (be brighter in color) than either the walls or the ceiling, for they are of less bulk; and, unlike the wall, nothing is seen against them. But in using strong colors in juxtaposition with those of a neutral character we must be careful to give such tone to the stronger colors as will cause them to accord with the larger surface of the walls and ceilings.

With a view of affording an easy means of reference I will epitomize the main features of what I have endeavored to teach in the papers written up to this time, in the following general principles:

1. The aim of all art should be the realization of truth.
2. Art (both ornamental and pictorial) is capable of making utterance; the utterance made may be true or false.
3. All decorative objects should appear to be what they are; they should not pretend to be what they are not.
4. Different materials are susceptible of different treatments; what would be legitimate as a mode of using one material would be wrong as a mode of treating other materials.
5. A different art aspect results from a different mode

of treatment, hence every material should yield a particular art effect.

6. Walls and ceilings are flat surfaces, hence all ornament placed upon them should be flat, and thus express the true quality of the surface on which it is placed, for the aim of all art should be the realization of truth.

7. Dark ceilings give a "cosy" effect to a room, which is very appropriate to a changeable climate.

8. A ceiling when dark in color does not necessarily look lower than it actually is, and there is no reason why we should try to make it look higher than it is.

9. More color may be placed on the ceiling than upon the walls of a room, for it does not serve as a background to furniture or pictures.

10. The part which a richly decorated ceiling plays in lending magnificence to a room cannot be overestimated.

CHRISTOPHER DRESSER.

ORNATE CABINET WORK.

THE present rage for last century French decorations has stimulated greatly the demand for furniture of a corresponding period. Eastlake and his followers, whose influence was supreme in this country a few years ago, seem entirely forgotten, and it is the ambition now, even with persons whose narrow, low-ceiled apartments are wholly unsuited to such a style of decoration, to possess at least one Louis Quatorze or Louis Seize room. As we have more than once pointed out, it is worse than folly to attempt anything of the kind without ample means to carry it out. Cheapness in such a direction means unqualified vulgarity. The little Louis Seize jewelry cabinet given herewith will illustrate the point. It is with furniture of this costly and elaborate kind only that a room in such style can be suitably furnished. The table by Boule is, of course, of a somewhat earlier period, but with its ornate decorations of cut metal and tortoise-shell, its bronze, fire-gilt mouldings and variegated marble slabs, it goes well enough with the sumptuous decorations of a Louis Seize room; indeed, its rococo tendency is rather a welcome modification of the more formal style of the later period. The third illustration is given as an example of the redundant decoration of the Italian *ébéniste* of the seventeenth century, and cannot be commended for emulation or even on the score of good taste. It shows to what extravagance in ornamentation we may drift back in view of the fashionable tendency of the day to wild expenditure of money on mere elaboration of detail.

OVER among the wilds of the east side of town a whole city block is occupied by a wrecker of buildings for the storage of second-hand building materials. He buys old houses in bulk, tears them down, and carts them off to be sold over again in detail from his yards. Nothing comes amiss to him, from a theatre to a one-story stable. Among the wares he has dealt in have been Booth's Theatre and the St. Nicholas Hotel, whose stonework he bought and sold with little delay. The artists from time to time rescue veritable treasures from his heterogeneous stock. Old carved woodwork and wrought iron are the commonest of these prizes. One of our leading landscape painters has built himself a summer studio almost entirely out of his pickings from the wrecker's yard, and it is pronounced the most picturesque building in the artistic settlements of eastern Long Island.

Notes on Decoration.

THE old-fashioned dresser accompanies the sideboard in many new city houses. It is built in the wall, and makes in most cases part of the wall treatment. In the house of Mr. Henry Marquand it forms the side wall, and its architectural treatment is carried into the ceiling. It is broken by small cabinets and inclosures, but the chief feature lies in the decorative value of the plates placed on end, and Mr. Marquand's treasures of this sort need no comment. In Mr. Samuel J. Colgate's house there

particularly sensitive to it, since they are less able to escape from it. But that they are ready to fly when opportunity offers is proven by the fact that in the latest built houses the mistresses are choosing their own private sitting-rooms under the eaves. In the Willard House the spacious hall of the third story was the family sitting-room. In Mrs. Sydney Webster's new house her sitting-room overlooks the trees of Stuyvesant Square in the fourth story. It is a beautiful apartment, panelled in butternut, with specially constructed cabinets and niches for her favorite works of art. Mrs. Charles Morgan has made the same change in her Madison Square home, and has removed thither some of the choicest paintings of her richly filled gallery.

It is a mistake in order to secure lofty window effects to interfere with the breadth which an uninterrupted frieze gives a room. In old houses remodelled much trouble is given by the long windows, particularly if a broad frieze is desired. In one case a screen of wooden fret-work is added, behind which is a plain sheet of white mottled glass with a light design leaded on. The curtain pole is placed below this, and the line of window frames and frieze is unbroken.

THERE seems to be confusion of mind as to the architecture of the Tiffany house on Madison Avenue. It is Bavarian Flemish in general terms, German and Renaissance in the detail.

THE tile bathroom in the New York house of Mr. Charles Osborne has found a rival in Baltimore, which is finished completely in underglaze tiles, the ceiling representing the sky, with a sun in the centre and an environment of stars and moons. The design for the walls finds its inspiration in the sea itself, with a basework of seaweed and the forms of fishes decoratively developed in the waves. The coloring is light and atmospheric, without positive tones, and the whole room presents a unique and refreshing ensemble quite in keeping with its uses. The design and painting are the work of George W. Maynard, the tiles being fired in the kiln of Charles Volkmar. There are no less than twelve hundred pieces. The fortunate owner of the bathroom is a sister of the late John W. Garrett, of the Baltimore and Ohio Railroad.

ROOMS are now being decorated completely in leather. Walls, ceiling and furniture are alike covered with stamped imitations of famous old Spanish tapestries which the tanyard supplied the place of the loom in providing. The effect, especially where gilding and color are applied, is very rich, but inclining to sombreness and monotony. The best application of this form of decoration so far shown is in

libraries, where walnut or some other dark wood is used for the woodwork, and where the monotony is farther relieved by the variety provided by well-filled book-cases. Japanese leather paper is frequently made to do duty for the genuine material with excellent effect, and an imitation leather is manufactured here for the same purpose. Some decorators are using floral and allegorical panels painted on stamped leather with a gold ground; but the effects produced are too gorgeous except in rooms furnished in the most sumptuous manner.

AN ingenious Parisian advertises himself as an expert in framing, and announces his readiness to fit pictures with appropriate frames, or to design new ones to re-



COPPER MOUNTED JEWELRY CABINET OF THE LOUIS SEIZE PERIOD.

is the same feature on a smaller scale. There are some agreeable effects in the cabinets that are of bevelled and corrugated glass, the design being of the former and the ground of the latter glass. Another dresser seen has, instead of the customary mirror, a window filled in with a panel of stained glass.

SPEAKING tubes, electric bells, and elevators have practically effaced the stairs in the lately erected New York houses. To these is due the significant march of the living rooms in many new houses toward the attic. The greatest enemy to domestic comfort in New York is the noise of the worst-paved streets of any city in the world. Nothing produces so great a strain on the nerves, and women are

place those already in use. There would be a field for such a talent here. Nine tenths of the pictures owned in America could be improved in appearance by different setting; but no one makes it his business to attend to such a matter. The artist often frames his picture more with a view to show it off than to fitness, and the dealer, when it reaches his hands, will perhaps deck it out with shadow box and red or blue plush and plate glass to make it look more valuable. "What a beautiful frame!" is quite as common an ejaculation nowadays as "What a beautiful picture!"

THE market is just now full of mahogany furniture, of which the public would do well to beware, as it is made of the poorest quality of Honduras wood. It comes under the head of mahogany, strictly speaking, but is destitute of all of the qualities which make that noble wood precious, being lighter in color, feeble in fibre, and porous almost to rottenness. To prepare it for the market, it is duly colored, varnished and polished, and is easily palmed off for the better kind. Furniture made of this wood breaks down far easier than walnut, especially under a shock. An expert can detect it by its being much lighter in weight than true mahogany. The only protection for those who are not experts is not to buy mahogany furniture simply because it is cheap.

ELABORATELY carved easels are being made for parlor use—indeed, by far too elaborately as a rule. The trouble is, that the carver desires to make such an exhibition of his skill that nothing less than a clumsy mass of wood to operate on will satisfy him. The result is that the easel, instead of being a light, graceful piece of furniture, is cumbersome and a blemish to the room.

THE vulgar and senseless use of trophies of arms and weapons of all sorts as decorations, without discrimination as to the places they decorate, happily is dying out. Such a display, with unsuitable surroundings, is as ridiculous and meaningless as a bachelor's collection of pipes—which helps to make his smoking-room habitable—would be if exhibited in the drawing or dining-room.

THE shoe is about the last object one would expect to be applied to decorative uses; but since participation in the Canadian "ice carnival" has become a fashion-

it off as no gold or silver plate can. If you can afford to dine off gold and silver, so much the better, if your dinner be good; only do not forget the flowers."

IT is a lamentable fact that the ugliest buildings in America are the public ones. While advance in architectural taste is seen in many really beautiful and pict-

tenement house by his masons and bricklayers, on the slight foundation of a sketch, without details or calculation of the necessities or possibilities of the actual work.

WHAT to do with the space over his doors is a problem which concerns every person of artistic tastes. Pictures and prints are sacrificed at that height. The large



FRAGMENT OF A BOULLE TABLE.

IN THE APOLLO GALLERY IN THE LOUVRE.

uresque houses owned by private citizens, the public's money is still the prey of any incompetent who can obtain the all-powerful political influence to secure the contract. It is just the same, as a rule, with public statuary. An almost incredible illustration of the latter is afforded in the case of a soldier's monument to be erected in the northern part of this State. A local con-

heads reproduced by the Braun process after the Rembrandt originals in the Hermitage and other great European collections, framed in old oak, without margin, are effective for this purpose.

THE barbaric practice of cutting up Oriental rugs to cover furniture has apparently passed out of vogue. A good rug never looks as well as when applied to the use for which it was made. As a material for upholstery it was a failure from the start; but, being novel and costly, it found a favor that should never have been discovered for it, and that, being discovered, lasted altogether too long.

THE manufacture of counterfeit old clocks is now said to be confined to Baltimore, where a thriving trade is still carried on in that line. The imitation article is being turned out with undiminished industry in this city and Boston, but the clocks, as a rule, are sold as imitations. Mahogany, rosewood, walnut and cherry cases are made after the old patterns and provided with modern works. Decoratively considered, they are quite as good as if made a century ago, and as timepieces they possess a utility the genuine "grandfather's clock," with its worn-out wooden works, completely lacks. Next to a piano which cannot be played on, there is no more useless object of domestic decoration than a clock that does not record the hours.

THE commercial demands of the West have so degraded Japanese art that a movement is on foot in the Mikado's empire to revive it by the presentation of annual prizes and the establishment of national art schools.

THE gymnasium of the New York Athletic Club is probably the most complete example of the reconciling of commonplace utility with beauty of which New York



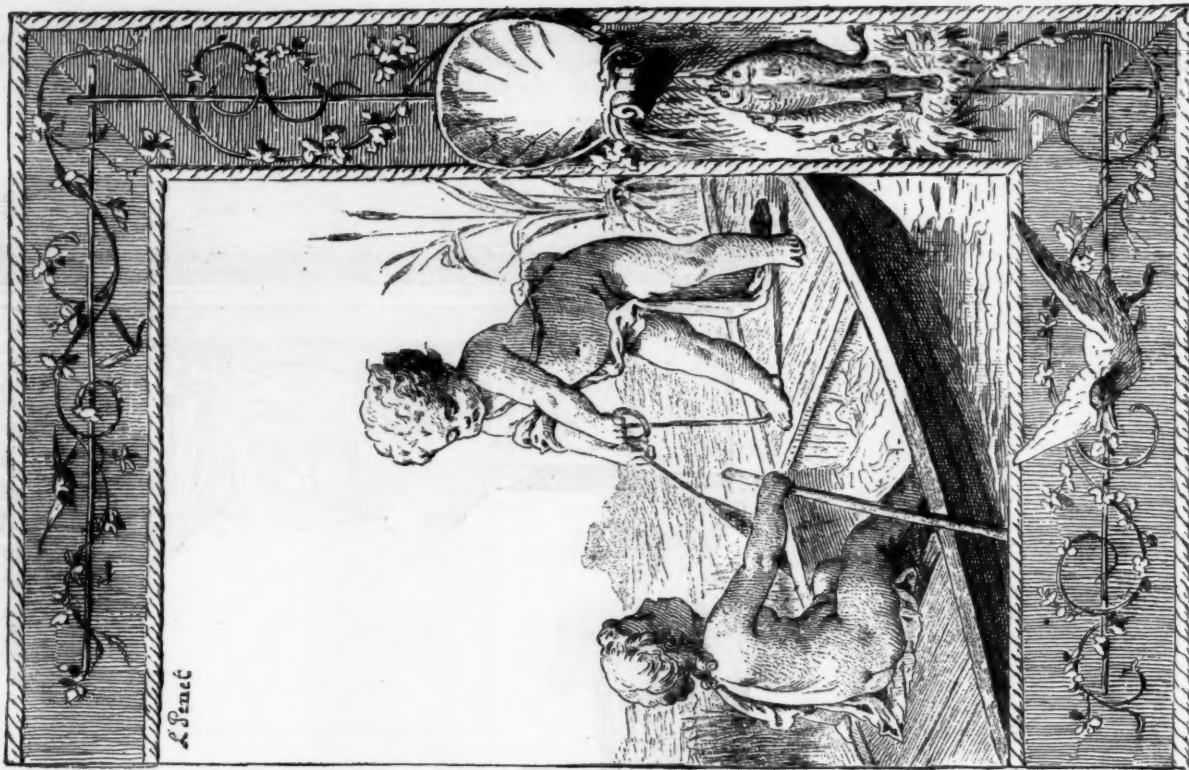
EBONY TABLE-TOP INCRUSTED WITH IVORY.

SEVENTEENTH CENTURY ITALIAN WORK. IN THE RECAPPE COLLECTION.

able winter amusement, a pair of snow-shoes crossed over a door or mantel has become a not uncommon object in New York houses, and a not unpicturesque one.

"THE dinner table," says Brillat Savarin, "should never be without its crown of flowers. The setting of the banquet inspires an appetite for it, and flowers set

tractor paid a New York artist to make him a handsome design in water-colors for this monument. It was submitted in what is ironically termed competition with a number of other sketches and models. The contractor brought his influence to bear, and secured the contract. The monument will be hewn out for him by the cheapest workmen he can find, and put up like a Buddensieck



DESIGN FOR A LETTER-CASE OR HANDKERCHIEF-SACHET, BY L. PENET.



DESIGN FOR THE BACK OF A MUSIC-STOOL, BY L. PENET.

can boast. It occupies the entire upper floor of the new building, and is beautifully proportioned and admirably lighted by a lofty skylight. The manifold mechanical appliances for the development of human muscle and agility harmonize with the apartment of which they form the fittings. The great bathroom is a subject for a picture. It is walled, from tank floor to ceiling, with white enamelled brick; the hand-rails are of brass, and the disrobing-rooms of unfinished oak. The daylight effect is brilliant, and the arrangement of the arches supporting the roof, and of the walks around the tank lends to the simple masses a variety and picturesqueness eminently paintable, while a few of the athletic figures of the frequenters thrown in would give life to the picture.

THE one redeeming trait, artistically speaking, of the enormous Mills building, with its bewildering batteries of little windows blinking down on Broad street, is the entrance with its iron gate. If the whole house were proportioned and designed like the grating of wrought metal that defends its portal, it might be one of the most beautiful and stately piles of masonry in America. As it is, it simply represents a vast amount of money—a round million, it is said—expended with about as little taste as possible under the circumstances.

THE show apartment of the house of Lady Brassey, whose "Voyage of the Sunbeam" made her famous as a clever woman as well as the wife of a rich man, is the monkey boudoir. It is a snuggery to delight the soul of Darwin, were he in condition to be delighted by mundane pleasures. The monkey is adapted in all the details of the decoration: he climbs over the walls, gambols on the frieze, scrambles over the ceiling, and is stuffed and suspended in mid air wherever he can be made picturesquely available. Monkeys are worked in the tapestries, they figure in the carpets and the rugs, and are painted on the piano and carved upon its legs. The quaintness of the conceit is only exceeded by the success with which it has been developed.

ONE of the oddest entrances in New York is that to the new building adjoining the Stock Exchange in Wall Street. It has the merit of picturesqueness, and it is very gloomy. Should any of our painters discover it after this hint, its appearance in a picture is inevitable.

A SMOKING-ROOM fitted up in ebony is the latest local novelty in cabinet-working. The room is walled, ceiled and furnished with the same sombre wood, and the furniture is covered with black leather. In order to augment the light, which comes from a small skylight, a mirror of heavy bevelled plate makes a continuous glass frieze around the walls at about the height of the head, the line being broken only by the door. Under the glass is a long shelf loaded with pipe trays, tobacco pots, bottles, glasses, and papers and periodicals, kept to while away the tardy hours. The gas fixtures are of wrought iron, fashioned like sconces and fitted with porcelain candles to complete the illusion.

THE most hideous invention which has been lately introduced to the building trade is an imitation marble made of some sort of celluloid compound. It has all the gaudiness and vulgarity of artificially colored stone, without any of its beauties of polish. Unfortunately, it is cheap enough to be quite extensively employed.

A GOOD story is told of a local millionaire who, having had a new house built, negotiated with an artist for some pictures for his dining-room. After some weeks the artist, not having received any call for the pictures, or what was of more consequence to him, any check for them, called on his patron to push the business to a conclusion. "Well, you see, my dear fellow," said Ceresus, "I'm afraid we can't take them, after all. The paper in that room is so handsome that it would really be a pity to cover it."

To judge from the fact that a Jersey pottery is now manufacturing roof tiles on a vast scale, we may look for a revival of the tiled roof in the near future.

ARCHITECT.

THE ART OF EMBROIDERY.

IX.

SATIN-STITCH is easily worked in the frame. Here the same quantity of silk is put on the back as on the front, and the work should present exactly the same appearance on both sides. Satin-stitch in the frame may be worked over stuffing, if desired. In this case the stuffing of soft cotton must be very evenly worked in first.

Japanese and Chinese embroideries are done in a kind of satin-stitch which practically produces a feather-stitch when finished. The outline is first worked in, but instead of doing it with alternate long and short stitches it is worked with satin-stitches of about three-fourths of an inch in length, in a direction radiating from the stalk toward the outline. The silk they use is the very finest single thread of untwisted silk. They cut a piece from



FIG. 26. JAPANESE STITCH FOR WATER.

the reel twice the length they want. Throwing it over a peg fixed on the farther side of their frame, they hold one end of the silk in the mouth, while they gently twist the end of the other between the palms of the hands. This done they twist the other half in the same way, and finally, taking both ends between their palms, they twist them into one thread which they cut off at the end. The silk so twisted makes when worked a much more even and satin-like effect than our embroidery silk. When the outline of the petal is thus executed, they proceed to work in the next shade. This is done in the same way with satin stitches of the same length, but they are made to overlap the last row by about half, the next row again overlapping, so that the work gets thicker or more raised as it approaches the stem, and appears as if stuffed. It is, as a matter of course, exactly the same on both sides, back and front, and although it may be supposed to use too much silk for some cases, and to be

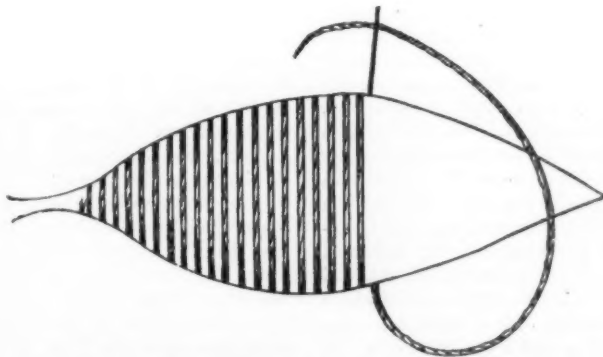


FIG. 27. JAPANESE STITCH FOR LEAVES AND BACKGROUNDS.

wasteful, our embroiderers cannot do better than cultivate this method for working such things as hand-screens or chair-back covers on thin material, which are all the more beautiful if of "needlework on both sides," like those mentioned in biblical history.

For the latter purpose, however, satin-stitch is not absolutely necessary. A careful inspection of ancient Turkish and other Eastern embroideries will show that much beautiful work on both sides is done in our ordinary shading stitch. It is only a question of working alternately the long stitches on the top, and the short below or the short above and the long below. Where outlines are required to look the same on both sides, Japanese outline must be used, the stitches being made about of even length above and below, but overlapping each other at least one half.

Of what may be called fancy embroidery stitches in the frame there are practically an infinity. The plumage

of birds may generally be worked in ordinary feather-stitch, but with rather short stitches, so as to be able to introduce the necessary shades and give the effect of feathers; but in some cases detached workings of stitches radiating outward are more effective. The wing feathers also are generally worked each separately.

French knots used as a filling stitch may be worked with the greatest possible beauty and evenness in a frame. Placed close together with careful regard to the gradations of color, the effect produced is that of very beautiful mosaic. This kind of work (which appears to have originated in China, where we find it of all sorts, from the close, mosaic-like solid embroidery of knots to the decoration of other embroidery stitches by detached knots of different sizes) seems to have been at one period used for fine figure embroidery. A wonderfully executed miniature of a three-quarter figure of Ignatius Loyola, supposed to be of French workmanship, and evidently copied from a painting said to be contemporary, was exhibited in the Loan Collection at South Kensington in 1878. The knotting in this specimen was so fine that it was only with a magnifying glass that the stitch could be ascertained. The effect was that of fine stippling on ivory.

Another form of Japanese stitch is used chiefly for giving a sketchy effect of ground or water. The stitches are simply taken parallel to each other, at a little distance, in a straight line. This form of stitch is much used by the Japanese for the purpose of giving an effect of distance, or of underlying, to parts of their embroidery. For instance, we often find it used for leaves which are supposed to be partly under others, or at a greater distance from the eye. This effect is produced by the space between the parallel stitches being sufficient to allow the color of the ground to appear through.

All the forms of cushion-stitch already described, may be worked in the frame with greater facility and evenness than in the hand. The cushion work anciently used for flesh in the Flemish and German and some of the French and English work, and revived in the large figures of Salve and Vale worked from Mr. Walter Crane's designs for the Centennial Exhibition in Philadelphia, consists in taking stitches of an even length between two parallel lines from left to right of the space to be covered. The next row of stitches, of exactly the same length, started from half the depth of the preceding and turned upward. The third row of course began where the first row of stitches ended, and so on. The effect produced is that of weaving, and in large masses it is very unpleasant, and, though correct in being entirely decorative as contrasted with the natural style of working flesh in embroidery, it can never be said to be beautiful. Figures, where they occur in decorative embroidery, should be worked in outline. Much effect may be produced by the relative strength and delicacy of the lines for the face. It is scarcely possible to have them too fine, and split-stitch becomes necessary. For the hands, outlines of the figure and hair, stronger lines are needed, and for the drapery still heavier ones. A light effect may sometimes be given to the drapery by working small detached stars or arrow-heads or any fancy stitch on it.

L. HIGGIN.

THE materials most suitable for work to be done in the hand are soft linens—if possible hand-woven; twilled cotton or Bolton sheeting; serge or diagonal cloth, or the material known as Hollandaise; some kinds of silk—those, in fact, which are soft in finish, and all kinds of gauze, or material similar to Turkish or Bulgarian cotton.

VERY good effects may be produced by using crewel for certain parts of a design and silk for others, or by working it in crewel and only touching up with silk.

In very delicate coloring it will frequently be found an advantage to thread the needle with two strands of different colored silk—thus, blue and green or green and gold; and, in some cases, where a purple is too red, a single strand of a related blue will give it the required tone. This can only be done by a person with a very accurate eye for color. The silks used together must always be related hues and of the same tone in the scale.

BRIC A BRAC

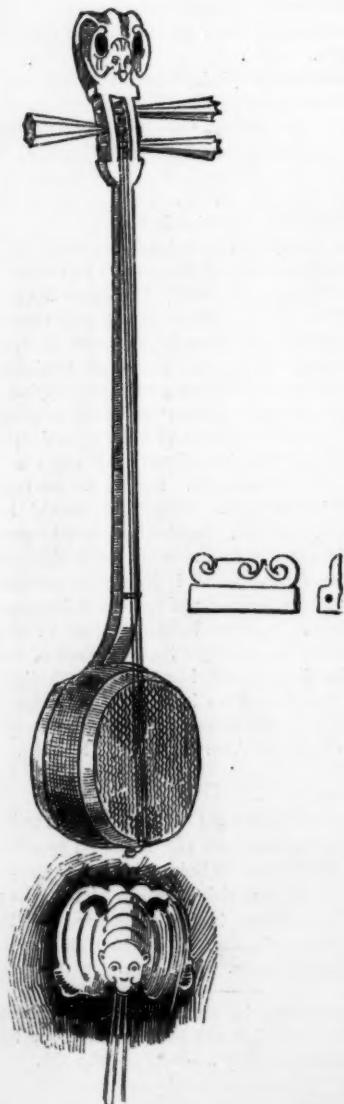
ORIENTAL MUSICAL INSTRUMENTS.



JAPANESE GUITAR.

OWNED BY MR. JOSEPH W. DREXEL, NEW YORK.

as marked as one might suppose to be the case between the semi-barbarism of the one race and the high cultivation of the other. One cannot imagine anything more primitive than the Malay instrument of hollow wood, with its wooden sticks in place of strings, or the arrangement of reeds with fibres for strings, as shown in our illustrations. But when we come to the instruments of Japan we often find all the finish of a fine old Stradivarius violin, and indeed, generally, such an expenditure of artistic skill in inlaying and fine lacquer finishing as may be looked for in vain in any other country. Our complicated instruments, such as those with valves, keyboards and hammers, are unknown in Japan.



JAPANESE GUITAR, COVERED WITH SNAKE'S SKIN, WITH BRIDGE AND STRING-HOLDER OF IVORY.

OWNED BY MR. JOSEPH W. DREXEL, NEW YORK.

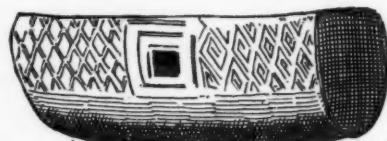
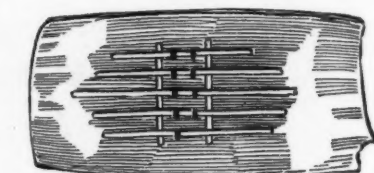
There stringed instruments are used, which are played upon either with a bow or with various kinds of sharpened appliances; wind instruments of wood or shell, with metal tongues, and instruments of percussion, made of wood or metal, in which stretched skins are used. The samisen, illustrated herewith, is a sort of three-stringed banjo, the strings being struck with a piece of ivory. The koto has several varieties, one of which has been known for fifteen hundred years. One which Isabella L. Bird describes in "Unbeaten Tracks in Japan" had thirteen strings of waxed silk stretched from two immovable bridges, placed on a sounding-board of very hard wood, six feet long, standing on four very low feet, with two openings on the under side. It was played with ivory finger-caps, and always before beginning the performers rubbed their hands vigorously together. The Kangura fuyé, or Japanese lute, is said to date from the second to the third century of our era, and the Komé fuyé, or Korean flute, is also very old. The shô is a beautifully decorated and highly finished instrument, having seventeen pipes of varying length let into a wind chest, each pipe being provided with a metal tongue. Its sounds, taken singly, are powerful and melodious. As in all Japanese wind instruments, the measure of the skill of the player on it is the length of time for which he can hold a note. The power and penetrating qualities of the shô and flutes are tremendous, making fearful havoc with the nerves, and few Occidentals would be able to sit out a Japanese concert.

The objects illustrating these remarks all belong to the fine collection of Joseph W. Drexel, and were shown at the Bartholdi Pedestal Fund Loan Exhibition.

THE HÔTEL DROUOT.

THE Hôtel Drouot, the world's exchange of art and of bric-à-brac, is perhaps the spot where the pulse of modern Parisian life beats quickest. This great building without angles, with its legend in gilt letters, "Hôtel des Ventes

Mobiliers," beneath which hangs, in funereal fashion, the auctioneer's flag, once tricolored, now black, resembles a great mausoleum in which all the detritus of Paris, of both high and low life, is piled pell-mell like the bones in an ossuary. The frieze of the façade indicates something of the chaos within. Sculptures without distinguishable outline represent, in a style which is a frightful caricature of the antique, arms and books, jewel-caskets and helmets, brushes and amphoræ—all the insignia and utensils of every art and trade. This frieze, with the posters, yellow, green, blue and red, on the walls, where names of persons and of things the most incongruous encounter one another, is, more than the gilt inscription, the true sign of the house and of the business carried on there. For everything is sold within: pictures of Corot and autographs of Fouquier Tinville; a bundle of official papers on the canonization of Saint Vincent de Paul, and a cafetière of la du Barry; the jewels of Mme. Blanc and those of Sarah Bernhardt.

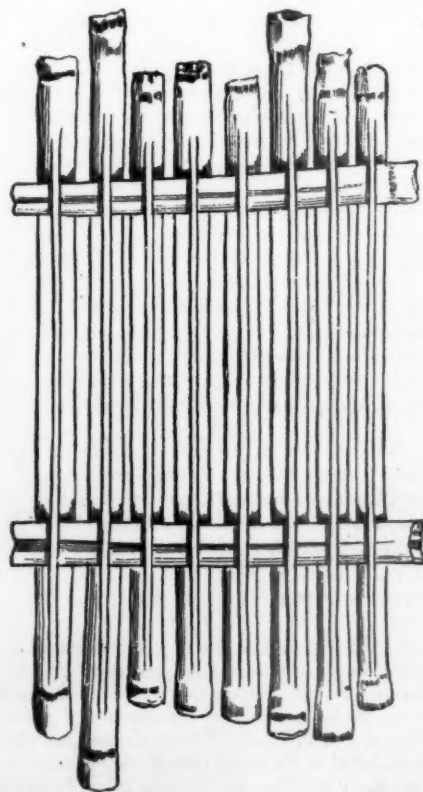


MALAY HOLLOW WOOD MUSICAL INSTRUMENT, WITH STICKS INSTEAD OF STRINGS.

OWNED BY MR. JOSEPH W. DREXEL, NEW YORK.

floats about the passages, fills the salons of the ground-floor, where the close air is enough to give one a headache, and the lower hall, nicknamed after the famous old prison of Mazas, and wanders into the upper salons—into No. 1, where Mme. Blanc's diamonds were exposed, and the little picture-galleries at the rear—or looks in at No. 18, where, crowded into a space that might suffice for a dog-hutch, the knowing ones congregate now and then, at some obscure sale where they have discovered that a picture or a bibelot worth having is to be disposed of. "One should see these rooms and passage-ways on the day of a great sale," says Jules Claretie in his preface to Eudel's book on the great mart. "What a crush! And in the great hall when a sort of volcanic explosion takes place among the bidders, and everybody is on his feet at once!" The little dramas in which but two or three persons act are also well worth studying. When, for instance, the crier, taxing his lungs to the utmost, tries to put some spirit into a sale which lags like a balloon that will not rise, and when the poor man, or widow or orphans whose hopes depend upon his efforts, look on while their fortunes evaporate—disappear into nothingness!

An incident of a different sort is related by M. Ch. Monselet. It was at a sale of pictures of no great value. "Messieurs," said the expert, "we offer you a picture attributed to Rembrandt—No. 18 of the Catalogue—in a perfect state of preservation—for the time." "Ten thousand francs for the Rembrandt," cried the auctioneer. Five hundred were offered, then six, then seven—no more. "Bring it here," said a merchant. He glanced at it a moment and put it away with contempt. Nevertheless, it went up a hundred francs more. Then somebody in the rear of the hall offered a thousand. The dealers looked at one another. None of them recognized the voice, and they did



MALAY REED MUSICAL INSTRUMENT, WITH FIBRES FOR STRINGS.

OWNED BY MR. JOSEPH W. DREXEL, NEW YORK.

not relish the idea of an outsider coming in to trouble them. Then there was a chance that it might be a genuine Rembrandt. "Twelve hundred," cried one. "Fifteen hundred," said the man in the background. No one could see who it was;

still the auctioneer accepted the bid. The expert himself gained courage and showed up the Rembrandt again triumphantly. "A veritable Rembrandt, in the painter's best manner," he proclaimed; "the portrait of a notable of Antwerp."

"Sixteen hundred francs." "Seventeen hundred." "Three thousand," exclaimed the man at the rear. Perhaps it was an agent of some Russian prince—of a Viennese banker—of the British Museum. Sometimes these people hide themselves for fear that their mission might be divined and the picture that they wished might become the object of everybody's desire. The auctioneer now woke up. He examined the picture himself; went into ecstasies over it; pronounced it of a marvellous p \acute{a} te, and a sure-enough Rembrandt, and no mistake. The expert took it on himself to add that it had been engraved. "And the engraving makes part of a celebrated iconography," said the auctioneer. The bids quickly went up to six thousand one hundred francs, and then the unknown struck in again—

"Ten thousand!"

The auctioneer fell back in his chair, laid his hammer aside, and, looking scared, expressed himself to the effect that, in his humble opinion, what had just taken place was something supernatural. "I beg the last bidder to make himself known to me," he cried. "Otherwise I cannot continue the sale."

These words occasioned the liveliest kind of a tumult. Everybody asked everybody else if it were he who had bid ten thousand francs for the picture. Everybody answered in the negative, and no one believed any other person's denial. Finally, the hall had to be cleared. The police took the matter in hand, and succeeded so far as to establish the fact that a ventriloquist had been amusing himself at the expense of the buyers; but they never discovered who it was that had invented this new variety of mystification.

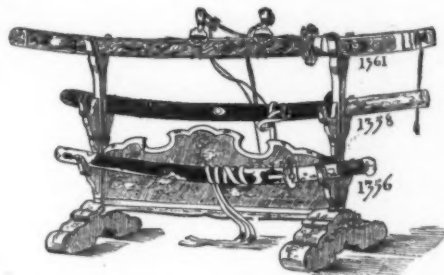
The H \acute{o} tel has its seasons. Though open at all times, it is only from October to July that the proceedings offer anything of interest to amateurs. In October or November the market begins to show some signs of recovering from the inaction of

as quickly as possible before the really important sales of collections got together with taste and knowledge come on to complete the season.

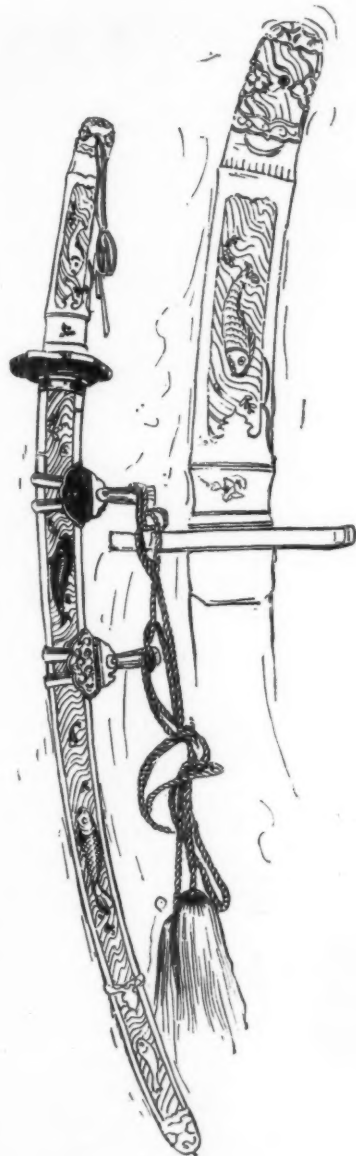
JAPANESE SWORDS.

THERE is no object upon which the Japanese have expended more skill in its decoration than the Katana, or sword; and not without reason, for that weapon has been held by them from time immemorial in the greatest honor as a symbol of divinity, of knightly valor and of noble birth. The minute etiquette concerning its use would fill a volume. The rule best known to foreigners regards the use of the sword for suicide by those who considered their honor stained. The short sword is employed for this purpose—the long sword never, because polluted by use against the enemy.

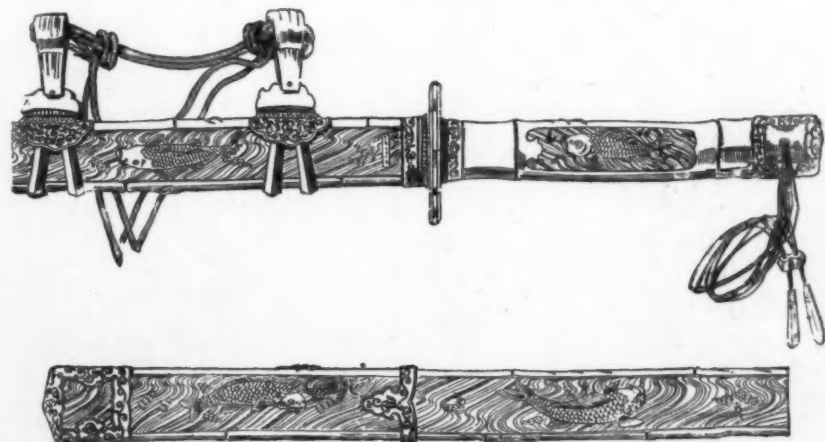
Our illustrations are of choice examples from the noted collection of Mr. Brayton Ives, of New York, and a fine Daimio two-handed sword, owned by the American Art Association, all contributed to the Bartholdi Pedestal Fund Loan Exhibition at the Academy of Design in December, 1883. The last-named example is remarkable for the temper of the blade and the decorative treatment of the hilt, mountings and ornament. Among the Japanese the sword guard (tsubu) is especially a favorite object for artistic design and workmanship, and fine specimens are justly prized by connoisseurs, for in no department of the industrial arts is native skill shown to greater advantage. Instead of the fanciful but simple treatment of the guard as shown in our illustration, representing a fish, there is often seen the more elaborate battle-piece or hunting-scene, in which are wrought into the iron foundation wonderful inlays of gold, silver and other precious materials. The tsubu is also made of solid silver or gold, and sometimes of compressed leather or rawhide. The hilt and scabbard generally are decorated with no less pains than the guard. The hilt and scabbard of the dress sword, illustrated herewith from the Ives collection, such as was worn on state occasions in honor of the Tycoon, are of solid silver, with long panels representing water, with carp and other fish in gold, silver and shakudo. From the same collection we have the elaborately chiselled scabbard in silver and gold and the lacquered sword rack holding three specimens, all interesting. The top one is the tycoon sword, shown in detail and already described—it is thirty-seven inches long; the second, with the peacock feather and gold and silver birds inlaid in the scabbard, is thirty-four inches long; the hilt is solid silver; and the bottom one—twenty-eight inches long—is richly jewelled and inlaid with chrysanthemum blossoms in gold. The ordinary length of the Katana blade was a little less than three feet, and that of the Wakizashi, or small sword, a little less than two. The Chisa-Katana, or two-handed Daimio sword, such as is illustrated herewith, occupies an intermediate place, being about two feet to two feet and a half long.



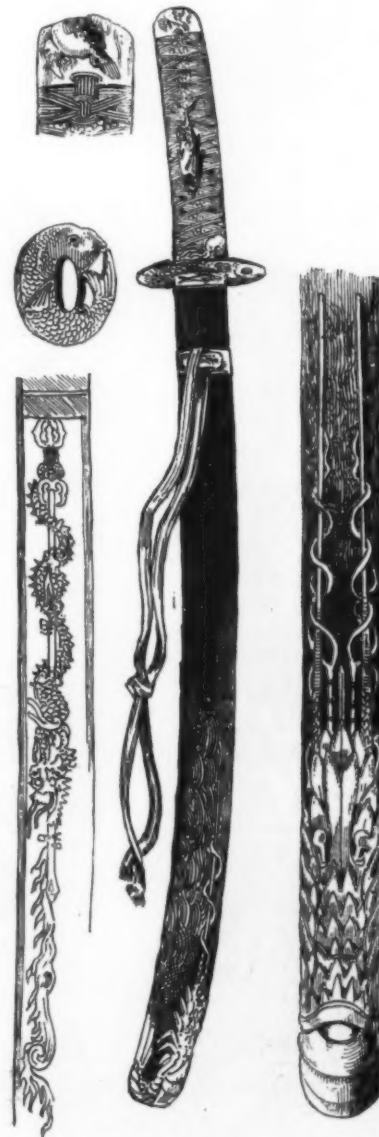
JAPANESE SWORD-RACK, IN LACQUERED WOOD.
OWNED BY MR. BRAYTON IVES, NEW YORK.



TYCOON DRESS-SWORD.
OWNED BY MR. BRAYTON IVES, NEW YORK.



JAPANESE SWORD AND SCABBARD, SILVER AND GOLD, CHISIELLED.
OWNED BY MR. BRAYTON IVES, NEW YORK.



TWO-HANDED DAIMIO SWORD.
OWNED BY THE AMERICAN ART ASSOCIATION.

the summer months. At this time every year, the Dutch merchants of bric-à-brac come to Paris with the objects of all sorts which they have collected in their summer peregrinations into every untravelled corner of Europe, and which they get rid of

than three feet, and that of the Wakizashi, or small sword, a little less than two. The Chisa-Katana, or two-handed Daimio sword, such as is illustrated herewith, occupies an intermediate place, being about two feet to two feet and a half long.



Correspondence.

THE DISCIPLES OF WILLIAM M. HUNT.

SIR: In the interests of artistic fact I wish to say a few words concerning a paragraph in the Boston letter of your May issue. Speaking of some work of Emily D. Norcross, she is referred to as "one of the few lingering representatives of the feminine boom in art, created in Boston high art circles by the munificent magnetism, spicily dashed with humor and big D's, of the late William M. Hunt," with more to the same purport. Now this, in its intentional smartness of statement, is all right, yet it would certainly convey to any uninitiated reader the impression that not only had the boom itself collapsed but that the representatives were nearly all dead or on their last legs. I attempt no boom for female painters, of which Boston has of a surety her full share, when I say that all the women still painting here (with the exception of a very few new-comers since Hunt's death, and a woman or two who learned to paint elsewhere) that can command anything of critical notice have been and still are disciples of Hunt. Let me name some of these, who are, to say the least, as prominent and devoted as Miss Norcross. There is Elizabeth Boott, one of the most unique and daring of colorists, whose work has been exhibited often enough in New York to tell you whether it is or is not behind the average in drawing; Miss Dixwell, who just died at Paris, and who promised greater things than she had achieved; Ellen D. Hale, a strong painter, whose work has been honorably noticed in the present Paris Salon; Miss Bartol, of good local standing—I doubt if she has sought to make herself much known elsewhere; Miss Cranch, a painter of quality and promise, who has two noticeably strong portraits now at the Museum Exhibition; Miss Alice Curtis, who has done effective things both in figure and landscape; Mrs. Whitman, whose decorative color effects move all observers to comment, whether they may approve the broadness of her methods or not. Then there is Miss Johnston, sister of John Johnston, the cattle painter, considered by artists themselves one of the best workers in charcoal among us. Miss Helen Knowlton also does her best in the same line, when she can spare a moment from teaching; a strong female head of hers was among the best things at the late Art Club exhibit, and black and white requires drawing! Lastly, I will name Miss Rose Lamb, a lady who does not publicly exhibit, and who I am not sure wishes to be known professionally as an artist, though among those who best knew Hunt's work, she is pronounced nearest to him in portrait painting of any pupil he ever had. Those who had opportunity to study Hunt's portraits will recall the ferment he often created by not painting literal or photographic likenesses, because he centred his powers in catching the characteristic, the individual meaning of his subject—a trait also of the old masters. The "communicated enthusiasm" to which your correspondent refers, or else some touch of nature in herself, appears to have endowed this pupil with a kindred faculty, which is so well appreciated by people best able to avail themselves of the things that talent, travel and observation afford, that this artist has even now portrait commissions on hand to absorb the patient labor of the next two years. So much for one "lingering" segment of that "boom in high art circles," while I pass over others whom some think quite as worthy of note as those I have named.

I am sure, however, that all or nearly all the women named, look upon themselves simply as humble workers in the field in which they have elected to earn a livelihood. We have had other schools both before and since Hunt's death—schools that advocated more seemingly severe methods, and to which women have given themselves with equal assiduity, if not enthusiasm—and I would much like, for the local credit, to find as many names out of them all to set against the above-mentioned, as doing work of equal notability and range. Miss Bothe, a German lady, I believe, altogether trained abroad, and a comparatively recent comer here, is the only one I call to mind to set beside them, different in basis as her work may be. We have other workers in plenty, and doing good work in special lines, such as Ellen Robbins, Annie C. Nowell, Mrs. Farr, Mrs. Lombard and others, in flower painting, besides a host of female water colorists, who are trying to work themselves into artistic light and may in time succeed. The Museum School is laying a good foundation, and is constantly sending out pupils who essay to trim their own lamps, but I recall none who as yet have succeeded in creating a flame above the illuminating powers of a penny dip. Whenever Simmons or Pearce or Davis regales us with a fine artistic display, somebody is sure to compliment the Museum on their success, because they learned there their rudimentary draughtsman strokes, while their work loudly and eloquently proclaims that they learned to be painters in France. So far as I can discover, the Museum instructors do not claim to turn out artists; they claim to teach drawing. Mr. Otto Grundman has in the present Museum exhibit two portraits excellent in groundwork qualities, but by no stretch of courtesy could they be pronounced the work of a colorist or consummate tonist.

It is true that Hunt was as temperamentally unfit to be a teacher as creative impulse always is. Doubtless the great artists of the past had a similar drawback. They all had followers, and the followers have left work, but where is it found to equal the master's? Hunt's pupils have progressed as far as temperament would let them, and that is the limit that handicaps us all. When we learn to value the training of temperamental light more, and the head cramming of hearsay less, we may as a people do more individual work. "Communicated enthusiasm" is better than none at all.

T., Boston, May 20.

CONCERNING EMBROIDERY.

MRS. T. G., Topeka, Kan. (1) The design of "Pond Lilies" would do very well for the end of a table-scarf. The foundation is of shaded crimson plush, and the leaves are worked in the usual way with silk arrasene in deep leaf green shades. The petals of the flowers are first filled in with double zephyr to bring them into half relief, and are then embroidered in white fil- oselle, delicately shaded with a few stitches of light pink and pale sage green. The stamens are worked in yellow chenille. (2) As a rule, dark grounds give the strongest relief to the design. Dark brownish greens, deep dull blues, and rich maroon shades, make good grounds; but if the design be many-colored, black will be found the safest, as it will subdue, and at the same time show out, the brilliancy. Some of the most beautiful work is done on pale grounds; creamy white, buff, pale gray and fawn, all make good ground-tones. If strong relief is desired, either a dark or a light ground must be chosen; the intermediate shades, unless of a very neutral tone, do not as a rule make good grounds—great judgment is required in their use, or an indistinct effect is the result.

AMATEUR ART COLLECTIONS DUTIABLE.

SIR: In anticipation of a short tour through Europe, I am desirous before starting to know if duty will be collected on photographs, chromos or lithographs, wood-cuts, process-prints and such other scraps as an amateur artist might collect during his travels, for the promotion of study and not for traffic.

W. T. T., Phila.

SIR: The inquiry of W. T. T., referred to this office by you, has been received. In reply, it is stated that "professional

books, implements, instruments, and tools of trade, occupation or employment of persons arriving in the United States" are free of duty, but as "photographs, chromos or lithographs, wood-cuts, process-prints and such other scraps as an amateur artist might collect during his travels" cannot be considered as included in such enumeration they would, on importation, be liable to duty.

W. H. ROBERTSON, Collector, Custom House, New York.

PEN DRAWING FOR FAN DECORATION.

A. J., Trenton, N. J.—For drawing with a pen on a fan mount use Prout's brown ink (which may be bought at almost any artists' material store for forty cents a bottle.) An ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum water, and it should then be stretched to dry. The number of sticks for such a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

SUNDY QUERIES ANSWERED.

MRS. J. A. W., Tacoma, W. T.—The effect of a "bluish white transparent mist over a landscape" is secured by scumbling. The painting, being quite dry, is covered all over with clean poppy oil, put on with a stiff flat bristle-brush, and well rubbed in. Then take a little silver white, yellow ochre, ivory black and light red, and mix them into a tone of light gray, adding a little cobalt if necessary, and omitting the yellow ochre, according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat bristle-brush. This will give a semi-transparent misty effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in, after the brush has been employed.

F. P. A., Bradford, Pa.—Artists do not use varnish on water-color pictures, though the Soehne aquarelle varnish is imported by dealers for that purpose, and is the only thing of the kind we know of. It is better still not to use any varnish.

F. T., Troy, N. Y.—The fact of your ivory statuette having been kept on a hot mantelpiece would account for the cracking. Articles in ivory should never be exposed to heat or dryness.

F. T., Trenton, N. J.—The secret of the mysterious fire-screen you describe is easily explained. The landscape is sketched in with India-ink and the foliage is painted with muriate of cobalt. The blue parts are put in with acetate of cobalt, and the yellow with muriate of copper, which are invisible when dry, but come out in the proper colors when set before the fire. When the screen is removed from the fire the colors disappear.

T. B. S., Cairo, Ill.—To make impressions for a leaf album get a slab of plate-glass and spread upon it a little printer's ink; with a small roller, such as printer's use, roll the ink till the glass is equally covered; then lay the leaf (clean and freshly gathered) on the inked glass, and carefully draw the roller over it. Next lift the leaf by the stalk (using it carefully because of its fragility) and place it in a folded sheet of paper; press and rub gently over it, being careful not to let it alter its position. Then take the leaf out, and you should have a beautifully clean impression of both the front and back. The same effect might be got with lampblack or oil color, but with printing-ink it is not only clear and sharp, but permanent.

E. B. C., Amherst, Mass., asks (1) why in rubbing out the pencil outline of his pen-drawing in India ink the ink rubs too? Probably because the ink is inferior. Reynolds's liquid Japanese-India ink is the best for pen-drawing. Winsor and Newton's is also good, but not so black. (2) French ultramarine is good. (3) Madder lake, we believe, is the only one of the lakes which is not fugitive.

PALMER, Norwich, Conn.—A young man who seems to have a natural taste for drawing asks what he shall do to become an illustrator. He must first learn to draw correctly. If he has had sufficient elementary practice, let him begin at once to draw from the cast, in charcoal or crayon. He may, after a little while, use a life model; and, indeed, at no time need he hesitate to try to draw anything, animate or inanimate, that may take his fancy. Of course, he will make many mistakes, but if there is some one to point them out to him, his best training will be to learn to recognize them and correct them. Back numbers of The Art Amateur will furnish him with instructions for drawing in charcoal, crayon, and pen and ink. Let him begin with charcoal, which is easy to manage, and will teach him breadth and simplicity. For this he can hardly find a better study than the head by M. Olivie published in the June number. The art schools of the National Academy of Design and the Cooper Institute are free. Instruction at the Art Students' League costs \$12 a month.

New Publications.

ARNOLD'S "SECRET OF DEATH."

It would be hard to overrate the service which Edwin Arnold has rendered to the English speaking world in putting into clear and melodious English verse the philosophy and much of the history and tradition of Buddhism. Of course the way has been made plain for him by the labors of Max Muller and other Sanscrit scholars who have spent their lives in translating and popularizing the sacred books of the Hindoos. And the apparently unrelated work of physicists, like Tyndall and Huxley, and of the modern sophists, like the late Professor Clifford, have had much to do with inducing the public to look farther than to the polemical literature of the day for a means of reconciling their religious aspirations with the dicta of modern science. Such a means, many believe, is to be found in the inner teachings of Buddhism; but, without Mr. Arnold's guidance it is doubtful if they would ever arrive at a fair comprehension of what Buddhism is. In his "Light of Asia" he has given us a clear and, at times, a highly poetic account of the life of Gautama and of his ministry. In the principal poem of the present volume, "The Secret of Death," he offers a vision, with running commentary of the first three chapters of the Katha Upanishad, treating especially of the point in the Buddhist belief which most puzzles and most interests westerners—namely, the doctrine of Nirvana. As an exposition in verse of a high and difficult theme, there are few poems in the English language to compare with it. As the author says in his dedication: "—the East and West will some day give—"

When Faith and Doubt are friends, at some far meeting—

Late praise to him who dreamed it."

Of the other poems in the book several are of Indian subjects, "The Rajah's Ride," "A Bihari Mill-Song," and a "Song of the Serpent-Charmer" being particularly full of Eastern feeling and of local color. The remaining poems chiefly show Mr. Arnold's extraordinary ability as a translator; his rendering of Lorenzo De Medici's "Mencia" and of Victor Hugo's "Epic of the Lion" being simply irreproachable. The naïveté, bordering every now and then on the burlesque, of Lorenzo's pastoral, must have made

it no easy task to put into English; yet Mr. Arnold does not make a slip from beginning to end. There is an excellent bit of description in the introduction to "The Secret of Death" which no one should fail to read. Boston: Roberts Brothers, 1885.

PERSONAL TRAITS OF BRITISH AUTHORS.

THIS interesting work, edited by E. T. Mason, and published by Charles Scribner's Sons, has, we regret to announce, reached its last volume. Coming down, however, as it does, nearest to our own times, the last is perhaps the most interesting of the five. We are naturally disappointed at the omission of two such names as Thomas Carlyle and George Eliot, and it is not easy to accept with a good grace the editor's explanation, that "the material concerning one was too recent and concerning the other too scanty," in view of all that has appeared in print about these writers. With such a feast of personal gossip as is afforded, however, with reminiscences concerning Sydney Smith, Hood, Macaulay, Jerrold, Thackeray, Dickens and Charlotte Brontë, we are content to accept the situation, satisfied that the publishers can hardly escape a public demand for another volume, which should include not only Carlyle and George Eliot, but Kingsley, Disraeli, Bulwer, and perhaps Charles Reade and Anthony Trollope. The pages devoted to Sydney Smith abound in the witticisms of the genial canon of St. Paul's. We venture to quote one which may be familiar to the reader, but it will bear repeating, and it is thoroughly characteristic of the delightful humor of the man. Leslie, the professor, had been attacked in The Edinburgh Review for something he had written upon the North Pole. He went to see Jeffrey, the editor, about it, and found him just as he was getting on horse-back and was in a great hurry. Leslie began with a grave complaint on the subject, which Jeffrey interrupted with "O damn the North Pole!" Leslie went off in high dudgeon, and soon after met Smith, who, seeing him disturbed, asked what was the matter. He told him what he had been to Jeffrey about, and that he had in a very unpleasant way said, "Damn the North Pole." "It was very bad," said Smith; "but do you know, I am not surprised at it, for I have heard him speak very disrespectfully of the Equator."

LITERARY NOTES.

HOUGHTON, MIFFLIN & Co. have begun the publication of a collection of summer novels to be known as the "Riverside Paper Series." The books will be printed from excellent type, and will be most attractive in external appearance. Hardy's "But Yet a Woman"—now in its twentieth thousand—leads off the series, and is followed by others, some of them new to the public.

THE PHILOSOPHY OF DISENCHANTMENT is the title of a new book on pessimism, by Edgar Everson Saltus, already favorably known as the author of a little volume about Balzac.

PINK AND WHITE TYRANNY, a favorite "society" novel, by Mrs. Harriet Beecher Stowe, appears from the press of Roberts Brothers in a new and cheaper form than that of the original.

TREATMENT OF DESIGNS.

PLATE 447 is a design for a dessert plate—"Roses." The upper rose of the group may be painted in very delicate yellow, using a pale wash of jonquil yellow, and shading it delicately with brown green. Use pale pink for the other roses; a very delicate wash of carmine will give the nearest approach to the tint desired, unless English rose in powder can be obtained. The least possible touch of mixing yellow on the folds of the petals, will give the salmon tint seen in certain varieties of pink roses, but use it very sparingly; shade very carefully with carmine, and, for the deepest shadows a little brown green can be used. Add a little deep blue and brown green to grass green for the rich coloring of the leaves, shade with brown green, mix a little deep purple with green for the under part of the leaf, and add a little carnation to green for the stems. Outline with brown No. 17 and deep purple mixed.

PLATE 448 is a design for panel decoration, representing a spray of lilac of warm purple tone, and a bird with the rich orange and black coloring of the Baltimore oriole. To paint the lilacs in oil colors, use permanent blue or cobalt with white, a little ivory black, and yellow ochre. In shading use raw umber, permanent blue, madder lake, light red and ivory black. The green leaves are painted with Antwerp blue, white, light cadmium, light red and ivory black. In the shadows add raw umber and substitute burnt Sienna for light red. For the lighter and warmer greens use vermilion in place of light red. In painting the bird, for the orange color use orange, cadmium, white, a little ivory black and light red. In the shadows use raw umber, orange, cadmium, madder lake and whatever white is needed; paint the high lights with medium cadmium, white and a little ivory black. The brilliant black markings on the head, wings and tail are made with ivory black, a little permanent blue, burnt Sienna and white. For the claws and beak use raw umber, white, light red, yellow ochre, and a little ivory black. Lay in the general effect with flat bristle-brushes, and use the fine flat pointed sables for drawing the small stems, making deep accents, outlines and all details in finishing. To paint this design in water-colors, use the same colors given for oil, as they can be obtained in water-colors equally well. Substitute, however, in using water-colors, cobalt for permanent blue, rose-madder for madder lake and lamp black for ivory black, omitting the white altogether if transparent washes are used. An appropriate background for this design, either in oil or water-colors, would be a tone of very light warm gray, throwing shadows behind the flowers and bird. To paint this background in oil, use yellow ochre, white, light red, permanent blue and ivory black. If in using water-colors opaque colors are preferred, Chinese white is added to all the other colors.

PLATE 449 is a design for panel decoration, representing a branch of small purple plums grouped with a pink chrysanthemum having a yellow centre, and a large single flower resembling the althea or single hollyhock. This has leaves shading from salmon-color above to dark rich crimson or wine-color at the centre. The little yellow-headed stamens stand out strongly relieved against the dark red. To paint the plums, use cobalt or permanent blue, a little madder lake, raw umber, ivory black, white and yellow ochre for the general tone; for the shadows use ivory black, permanent blue, white and burnt Sienna. The "bloom" or surface tint, which is a light blue gray, is painted with ivory black, permanent blue, white and a little light red. For the pink chrysanthemum use madder lake, vermilion, white, a little ivory black and raw umber, adding light red in the shadows and omitting vermilion. The yellow centre is painted with medium cadmium, white and ivory black, shaded with the same colors, adding raw umber and burnt Sienna. To paint the salmon-colored petals of the althea, use vermilion, yellow ochre, white, madder lake, a very little cadmium and a little ivory black. In shading use these same colors, omitting the vermilion and adding raw umber and light red. The deep wine-colored tone at the centre is painted with madder lake, a little cadmium, a little white and ivory black. The yellow stamens are put in with crisp sharp touches without blending; use for this a small flat pointed No. 6 sable brush. In painting the green leaves, mark the difference between the rather cool dark tone of those of the althea and the warmer and brighter shades of the others. In the immediate foreground

the greens are yellower and lighter. In the ordinary greens use Antwerp blue, white, light cadmium, ivory black and light red, and shade them with Antwerp blue, burnt Sienna, raw umber, ivory black, a little cadmium and whatever white is necessary. In all cooler and duller greens use permanent blue instead of Antwerp blue, and substitute yellow ochre for cadmium; also use madder lake in place of light red in all cooler tones. In the light warm greens substitute vermilion for light red and use the Antwerp blue and cadmium. To paint this design in water-colors, use the same colors given for the oil painting, with the following exceptions: cobalt is substituted for permanent blue, lamp black for ivory black, rose madder for madder lake, and all white is omitted in transparent washes. An effective background for this design would be a rather deep tone of amber yellow qualified by grays. Make this lighter in value than the plums and green leaves, yet darker than the althea. Shadows may be thrown with good effect upon this ground, and will fall to the right and a little below the plums and leaves. Paint this background with yellow ochre, burnt Sienna, white, raw umber, ivory black and a little medium cadmium.

PLATE 450 is a plaque design—"Geraniums." If to be painted in oils, begin at the top of the plaque with a light sky of cobalt blue, white and yellow ochre, toning it gray at the sides by adding a touch of black and light blue green, and gradually deepening the tone toward the lower part. For the shadows in the blossoms take geranium lake and raw umber; for the lights vermilion, with a touch of white for the high lights. For the stems use very light zincher green, adding white. For the leaves take permanent blue, king's yellow, and white, with raw umber; for the shadows on the branches, add raw Sienna.

For china painting: Prepare plaque for tracing by rubbing a little turpentine over it with a linen rag; then trace the design on the china, and carefully outline it with gray; when dry put in a background of light gray, adding a little light apple green, making it darker at the sides and lower part. For the flowers take carnation, using crimson purple for the shadows. For the foliage use grass green with jonquil or mixing yellow, for the lightest tints; for the branches use sepia, to which add a little carmine.

PLATES 451, 452 and 453 are designs for a knitting pocket, album-cover and four doilies, from the Royal School of Art Needlework at South Kensington.

PLATE 454 is a plaque design, which may be executed in repoussé metal work or in Longwy decoration.

OF the two designs on page 36 the first may be used for the back of a music-stool or chair, and may be enlarged one half from the given size. The painting may be done either in oil or water-color, or washed in with tapestry dyes and finished with opaque water-color. In the latter case heavy ribbed linen duck should be used. If painted in oil, any suitable material may be selected, such as leather, velvet, felt or canvas. The background is delicate gray green suggesting distant foliage, while the leaves of the rose-bushes in the foreground are stronger and warmer in tone. The roses are pink and red. The statue and pedestal are of a light warm gray stone, relieving the rosy flesh of the little Cupid with the tambourine. His hair is reddish brown, and the scarf floating behind him is pale pink. The girl wears a robe of semi-transparent white, tied with a blue scarf; her hair is bright golden yellow and her complexion fair. The second design, with its quaint little figures, is intended for a little case or handkerchief sachet, and may be painted either in oil or opaque water-colors. For the little case, either leather, kid or canvas is appropriate, while for the sachet, silk, satin or kid may be used. Paint the

sky clear blue, growing lighter as it meets the distant landscape which is a delicate green qualified by grays. The boat is of oak with warm shadows. The water is blue, but grayer and darker than the sky. Make the little figures fair and rosy in color, the hair of one very light golden, and of the other light brown. The standing figure has white drapery with a band of gold around the shoulders. The drapery of the figure sitting in the boat is a light delicate pink. Make the border a tone of grayish yellow with a silver cord painted around the edges, and the conventional pattern in two shades of warm gray, dark and light. The shell is very light gray, like silver, and the fish are also a silvery gray; the dove is white shaded with gray.

A NOTABLE EXHIBITION OF DRAWINGS.

THE Grolier Club, an organization of gentlemen interested in the artistic side of the manufacture of books, has already held, in the short time since its formation, several exhibitions of extraordinary interest to book lovers and to amateurs of the decorative arts. Their rooms were thrown open May 29th to display the best collection of original drawings intended for illustration ever brought together in this country. There were modern drawings of the different sorts of work in black and white with which the public had already been made familiar by the annual shows of the Salmagundi Club. But there was also, and it was the most important part of the exhibition, a quantity of drawings in water-color by old-time artists like Blake and Stothard and Westall, and several examples of modern color-work by Walter Crane. These last were designs for one of the nursery books which have made this artist famous. Their bold outlines and strong, flat washes of positive color, intended for reproduction by block printing on the steam-press, contrasted strikingly with the delicate shadings and tints of the Stothard drawings, which were generally engraved on steel and colored by hand, or on copper, and printed with inks of different colors. It must be said that the old processes gave the better results, but, of course, they were very much more expensive than the new. A number of original drawings by Blake for his "Heaven and Hell," and a copy of his "Songs of Innocence," printed and colored by himself, showed that madman of genius very nearly at his best. An important point to note for owners of the modern reprints of Blake's works, is that, in these, the spirit of Blake's design, and, more remarkable still, of his color, has been very well preserved. As everybody knows, there are fac-similes and fac-similes, and these Blake reprints may be classed with the best possible.

Among the black and white drawings were a few by well-known French artists which demand attention. They were all extremely unlike the rough pen-and-ink and crayon work which we are accustomed to in the catalogues of the Salon. Careful drawing, clean and painstaking, rather than clever manipulation, distinguished them. A pencil sketch, by Lalanne, of a Venetian subject, did, indeed, bring to mind by its cleverness the architectural work of the late Samuel Prout, but, being free from obvious mannerism it threw the latter entirely into the shade. Even Rico, of whom there was an example in pen-and-ink, seemed truthful and unforced. There were drawings by Bouguereau and Vibert, and, in the case with some of the Blake drawings, was a landscape etching by Victor Hugo. A study by Jacquemart of a group of Japanese art objects suggested a comparison with a drawing of a bronze incense-burner by Mr. Brennan, from which the American artist came off triumphant. Mr. Brennan's "Colonial Tea-party," pen-and-ink; Howard Pyle's "Story of Siegfried," gouache; Will Low's "Mercury and Lamia"; Homer Martin's delicate landscape drawings in sepia, and Mr. Reinhart's characteristic German

sketches, were among the best works by American artists. But the contributions of Mr. Abbey, whom, it appears, we must in future, share with our transatlantic friends, were, by common consent, reckoned the gems of the black and white display. They were a wash drawing to illustrate Goldsmith's "She Stoops to Conquer," and a pen-and-ink sketch of a scene from "The Good-Natured Man," and in dramatic point and purity of line they are far superior to anything he has before done, while nothing of his customary graceful touch is missing. Some few drawings on wood by Vièrge, La Farge and Bolles served to show how completely this sort of work has fallen into disuse.

A MORE than usually interesting exhibition of students' work was lately held at the school of Mr. Carl Hecker, in Fourteenth Street, New York. It consisted of drawings from the antique, portraits, paintings of still life, genre subjects in oils, and studies in all the branches of art commonly taught in a thoroughly appointed private school. There was abundant evidence of the sound and careful training which the pupils had received, the average merit of the drawings in the cast class being considerably higher than at the exhibitions held by certain public institutions. A noticeable feature of the affair was the proportion of work which might be said to have some commercial value. There were in particular some very neatly executed portraits in water-colors and some good still-life studies in oil by Miss May Cushing and Messrs. Bigelow, Colby and Jackson. Mr. Kastendeik, another of Mr. Hecker's pupils, had a composition in oils in the manner of J. G. Brown, a girl drinking at a pump, which was, perhaps, the most advanced work in the two exhibition rooms.

THE award of prizes last month to pupils of the Woman's Institute of Technical Design, at 112 Fifth Avenue, was made the occasion of an interesting display of drawings and of finished and unfinished work. The method of teaching in the Institute seems to be to combine practical work with the making of designs as soon as a little knowledge of drawing and color is attained. The results have been good, the best designs shown being those of some objects in silver, copper and brass repoussé. Those for embroidered portières were, however, exceptions to this rule, for, being very naturalistic—much more so than Japanese hangings usually are—they formed pictures of a sort which must be destroyed by the folds of the drapery. A design of chestnut branches, with orioles and hanging nest, which took the prize in this division, was very effective considered as a picture in needle work; as was also a painting of magnolia blossoms on blue silk. The only conventional design of this sort was a mere wild scattering of wheels and whorls. Some good designs for carpets, oil-cloths and wall-papers were exhibited, including one for a Brussels carpet, with dark blue ground, and flowers in three tones of red, and one of green, showing a distinct idea of what is required in a drawing for a woven fabric. The designs for stained glass were the worst, many of them being full of useless work. A sketch of seaweed and fish, two of jonquils and one of an ecclesiastical design for a small circular window, were free from this defect. Generally speaking, the best designs were either purely geometrical or very naturalistic, the pupils seeming to have learned very little from their studies of conventional form. The ability to fit the ornament to the object to which it is to be applied was apparently best developed in the case of a few of the workers in repoussé, whose nasturtium flowers and leaves were gracefully distributed around their cream ewers, basins and coffee-pots. The treatment of color was quite uniformly satisfactory, rich and subdued harmonies being the rule.

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Supplement to The Art Amateur.

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PLATE 455.—DESIGN FOR A DESSERT PLATE. "Eglantine."

THE NINTH OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 64.)

Supplement to The Art Amateur.

Vol. 13. No. 3. August, 1885.



PLATE 456.—DESIGN FOR PANEL DECORATION.

(For directions for treatment, see page 64.)

Supplement to The Art Amateur.

Vol. 13. No. 3. August, 1885.

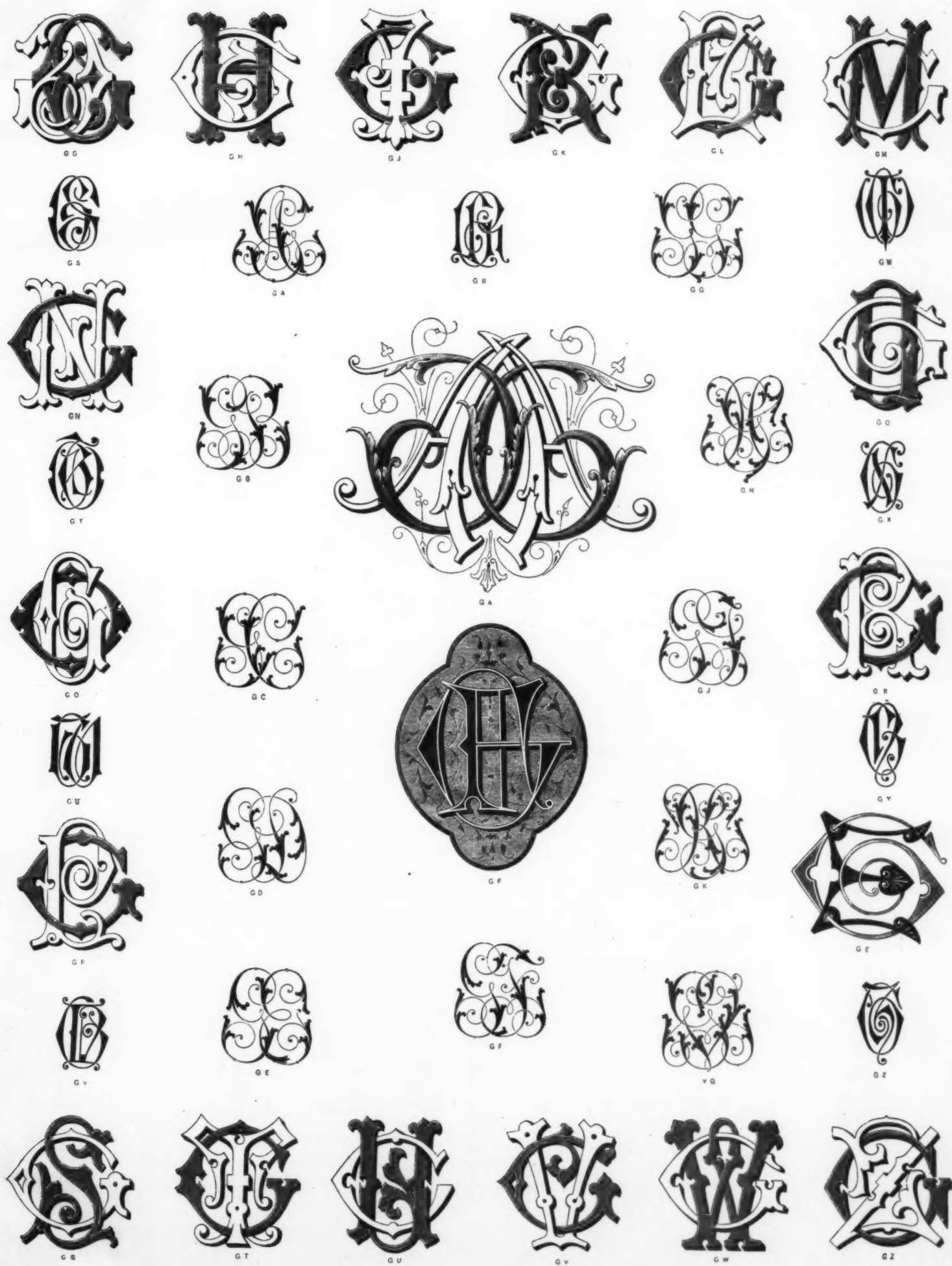


PLATE 459.—MONOGRAMS. "G."



PLATE 460.—DESIGN FOR A
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK



DESIGN FOR A CHAIR BACK.

OF ART NEEDLEWORK AT SOUTH KENSINGTON.

Supplement to The Art Amateur.

Vol. 13. No. 3. August, 1885.

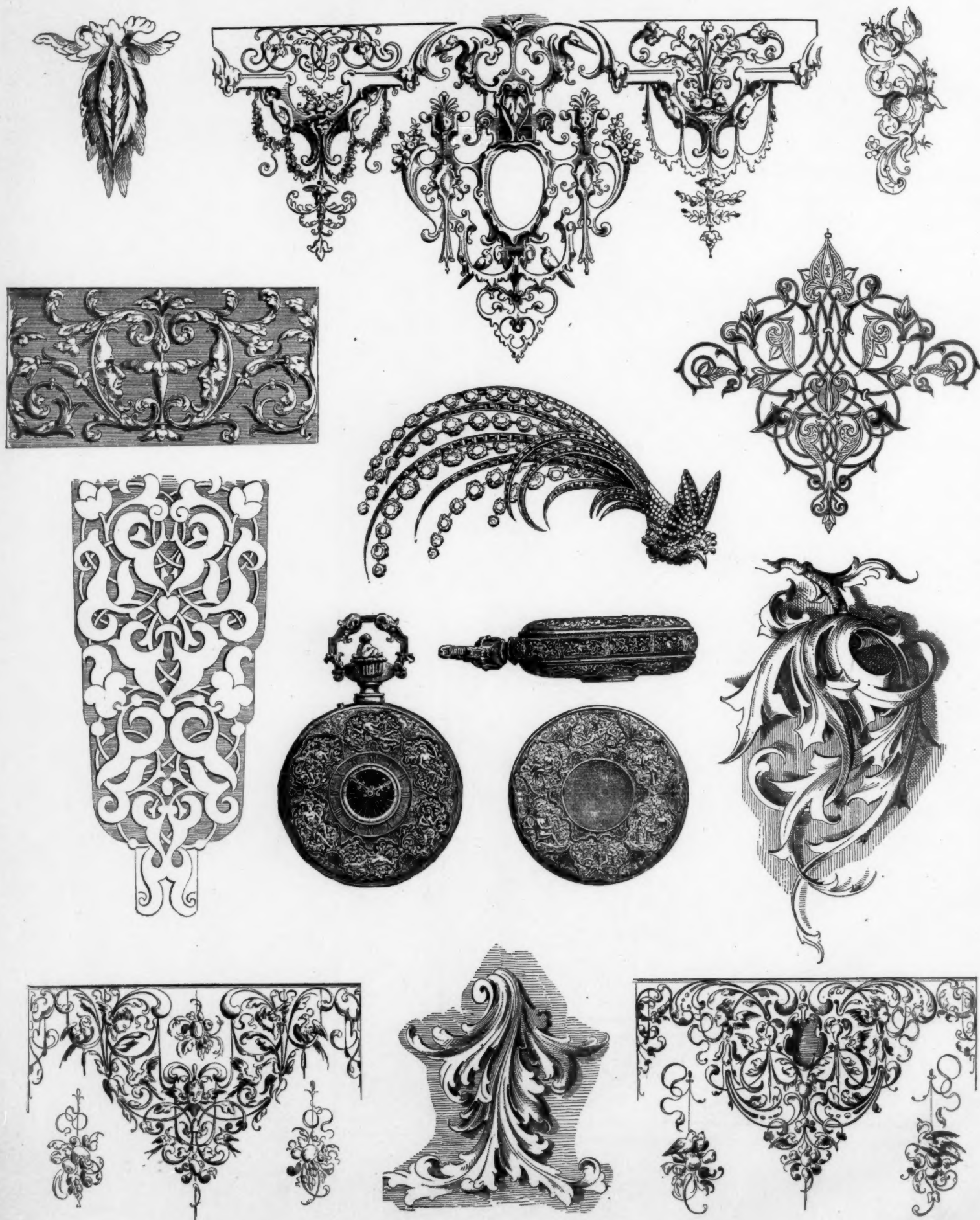


PLATE 481.—DESIGNS AND SUGGESTIONS FOR METAL WORKERS.

Supplement to The Art Amateur.

Vol. 13. No. 3. August, 1885.



PLATE 457.—DESIGN FOR PANEL DECORATION.

(For directions for treatment, see page 64.)

Supplement to The Art Amateur.

Vol. 13. No. 3. August, 1885.



PLATE 458.—DESIGN FOR A CUP AND SAUCER. "Pansies."
(For directions for treatment, see page 64.)